

Will Eisner's THE SPIRIT



No. 33 \$2.50



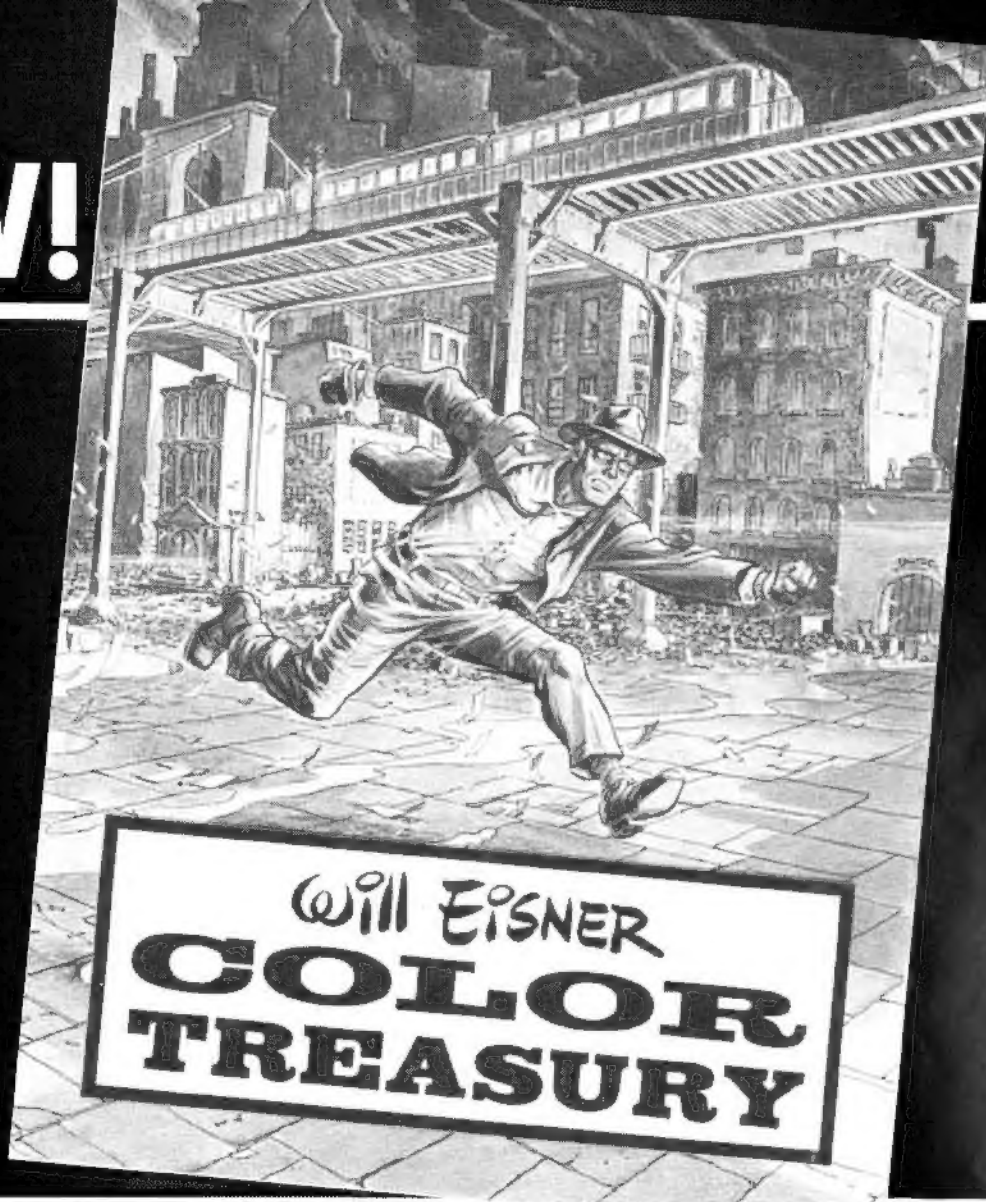
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THE DEPT. of LOOSE ENDS



OUR cover-girl this issue is, needless to say, the notorious P'Gell of Paris, *femme fatale extraordinaire* and all-around Bad News as far as The Spirit is concerned. Inside you will find one of P'Gell's earliest adventures, "The Portier Fortune" (December 12, 1946). After her first two appearances, in which she was seen in exotic locales such as Istanbul and Caramba, the Crime Capital of South America, Will Eisner evidently thought it was time to bring his beautiful villainess to Central City and allow her to mingle with the strip's regular supporting cast. Mingle she did --and Commissioner Dolan was never the same again! This story also features an appearance by The Octopus, a master-criminal whose continuing fight against The Spirit makes up one of the most important of the series' recurrent themes.

In answer to reader requests for checklists on the appearances of major characters throughout the run of *The Spirit*, here is an index to stories featuring P'Gell. Reprint sources are given in parentheses.

- 332 10/6/46 Meet P'Gell (Q21/1 K2-1)
- 337 11/10/46 Caramba! (K1-9)
- 340 12/1/46 The Portier Fortune (framed reprint in section 561; K33-19)
- 346 1/12/47 Saree
- 347 1/19/47 The School For Girls (K2-8)
- 364 5/18/47 Saree Falls In Love
- 365 5/25/47 The Duce's Locket (K2-22)
- 368 6/15/47 The Lands of Ben Adim/Black Gold (W9-51)
- 375 8/3/47 Competition (framed reprint in section 565, reprint reprinted F5/3, original reprinted K2-15)
- 391 11/23/47 Money (K19-5)
- 395 12/21/47 Joy [cameo appearance] (E54-39, W Special/10)
- 417 5/23/48 Assignment Paris/The Spanish Jewels (W8-35, W Special/7)
- 501 1/1/50 Fan Mail [cameo appearance] (K18-47)
- 537 9/10/50 Teacher's Pet (W14-41)
- 548 11/26/50 The Song of Little Willum [cameo appearance]
- 553 12/31/50 New Year's Spirit/Feiffer Kills Eisner [cameo-parody of section 537] (K28-37)
- 555 1/14/51 Rife Magazine [cameo appearance] (K27-41)
- 561 2/25/51 Reprinted Portier Fortune (framed reprint of section 340, original reprinted K33-19)
- 565 3/25/51 Reprinted Competition (framed reprint of section 375, reprint reprinted F5/3, original reprinted K2-15)
- 573 5/20/51 The Seventh Husband (FH2/2, K18-5)
- 579 7/1/51 A Ticket Home
- 580 7/8/51 The Island of Pearls (FH5/4)
- 600 11/25/51 I Hate The Spirit Because Contest [not Eisner art] (FH3/3)
- 617 3/23/52 Staple Springs [not Eisner art]
- 623 5/4/52 L'Esprit [not Eisner art]
- 624 5/11/52 The Incident of the Sitting Duck [not Eisner art]
- 634 7/20/52 Marry The Spirit [not Eisner art]
- 1973 The Capistrano Jewels [4 pages long] (new story prepared for K2)



Continuity enthusiasts might like to know that the 1951 reprint of "The Portier Fortune" contains a new framing sequence wherein Sammy asks Dolan how he met P'Gell. The original story (with some panels deleted) is then presented as a flashback.

"Dolan Walks a Beat" (April 17, 1949) was originally the first part of a storyline which extended loosely over a four week period. Following next was "The Spirit Now Deputy" (April 24, 1949, reprinted in Warren *Spirit* No.5). The major plot --that of the Spirit's inability to work within the legal system-- was resolved on May 1, 1949 in a story variously known as "The Hunted" and "Blind Lamb"

continued on page 34...

THE SPIRIT

Editor-in-Chief
WILL EISNER

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DENIS KITCHEN

Associate Editor
CAT YRONWODE

Design Assistant
PETER POPLASKI

Circulation
HOLLY BROOKS

Subscriptions
DOREEN RILEY

No. 33 FEBRUARY 1982

- 3... The Haunted House. A classic splash page distinguishes this creepy pre-war story.
- 11... Slim Pickens. A "morality tale" in which The Spirit takes a back seat.
- 19... The Portier Fortune. Lovely P'Gell stars in this slick 1946 production. See "The Dept. of Loose Ends" for details on P'Gell's long career.
- 30... Essay on Comic Art, part 7: "Application --The Use of Sequential Art." This is the last in Eisner's essay series.
- 36... Eisner's P*S Years. Cat Yronwode travelled to Lexington, Kentucky to research this illustrated article on Eisner's little-known years creating instructional comics for the U.S. Army.
- 51... Dolan Walks a Beat. That's right: Commissioner Dolan is busted to street duty!
- 59... Spirit's Dictionary (1966).
- 61... Letters and Free Classifieds.

Will Eisner's THE SPIRIT. Published bi-monthly by Kitchen Sink Comix, a division of Krupp Comic Works, Inc., No.2 Swamp Road, Princeton, WI 54968. ISSN No. 0279-5523. Subscription rates: \$15/year (6 issues) in North America. \$18 year elsewhere (see mail) or \$28/year via airmail. SECOND CLASS POSTAGE PAID at Princeton, WI. POSTMASTER: Send address changes to: The Spirit, No.2 Swamp Rd., Princeton, WI 54968. Contents copyright 1982 by Will Eisner. All rights reserved under Universal Copyright Convention. The name "The Spirit" is registered by the U.S. Patent Office, Marca Registrada, Marque Deposee. Nothing may be reproduced in whole or in part without written permission of the publisher. This magazine is printed in the U.S.A. Wholesale inquiries are invited. Phone (414) 295-3972.

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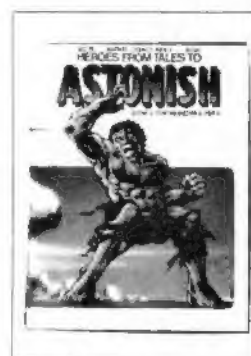
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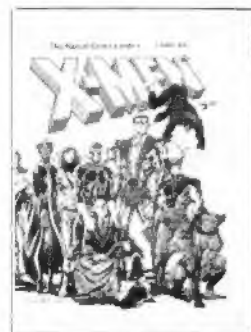
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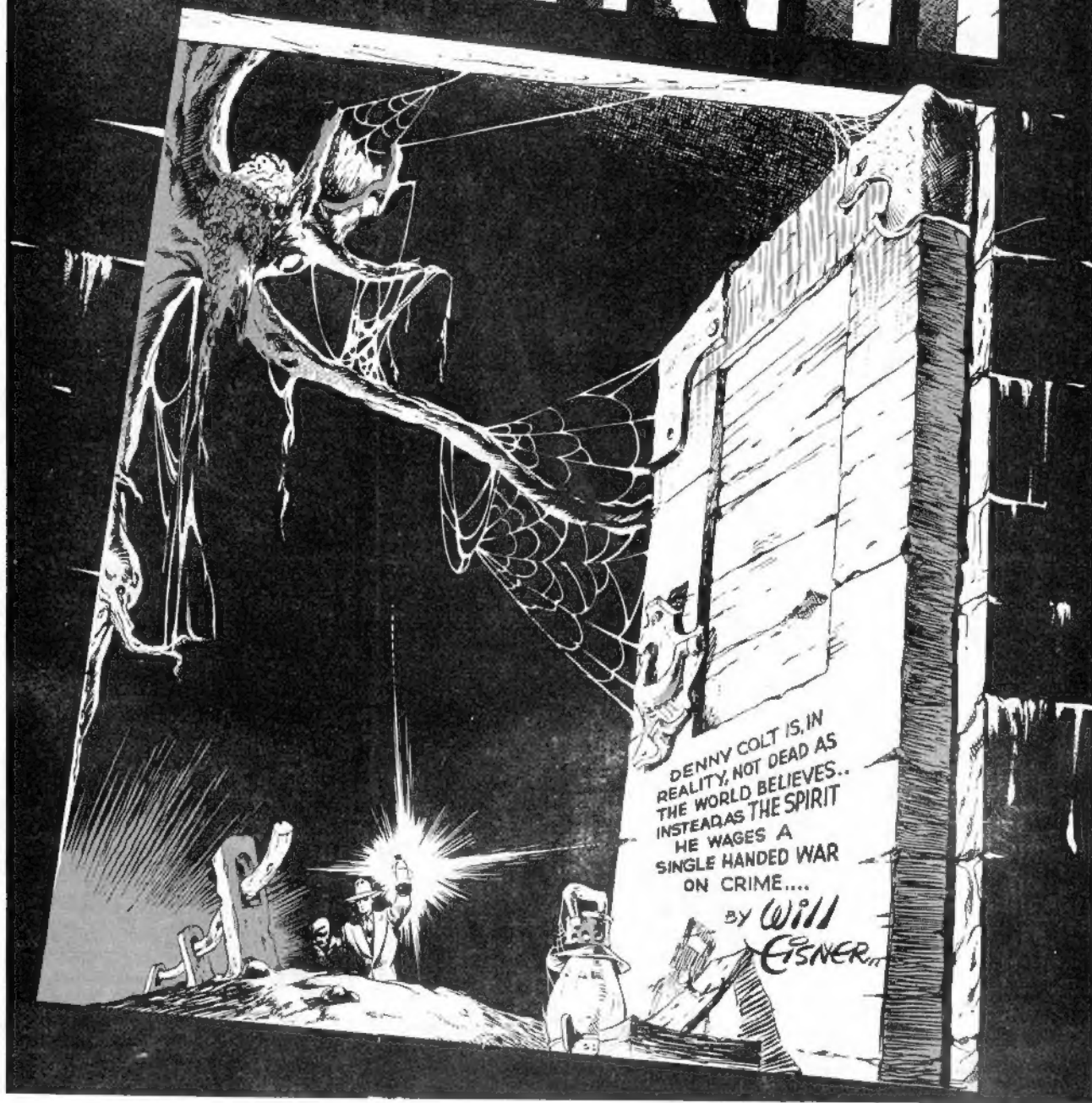
COMIC
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THE HAUNTED HOUSE

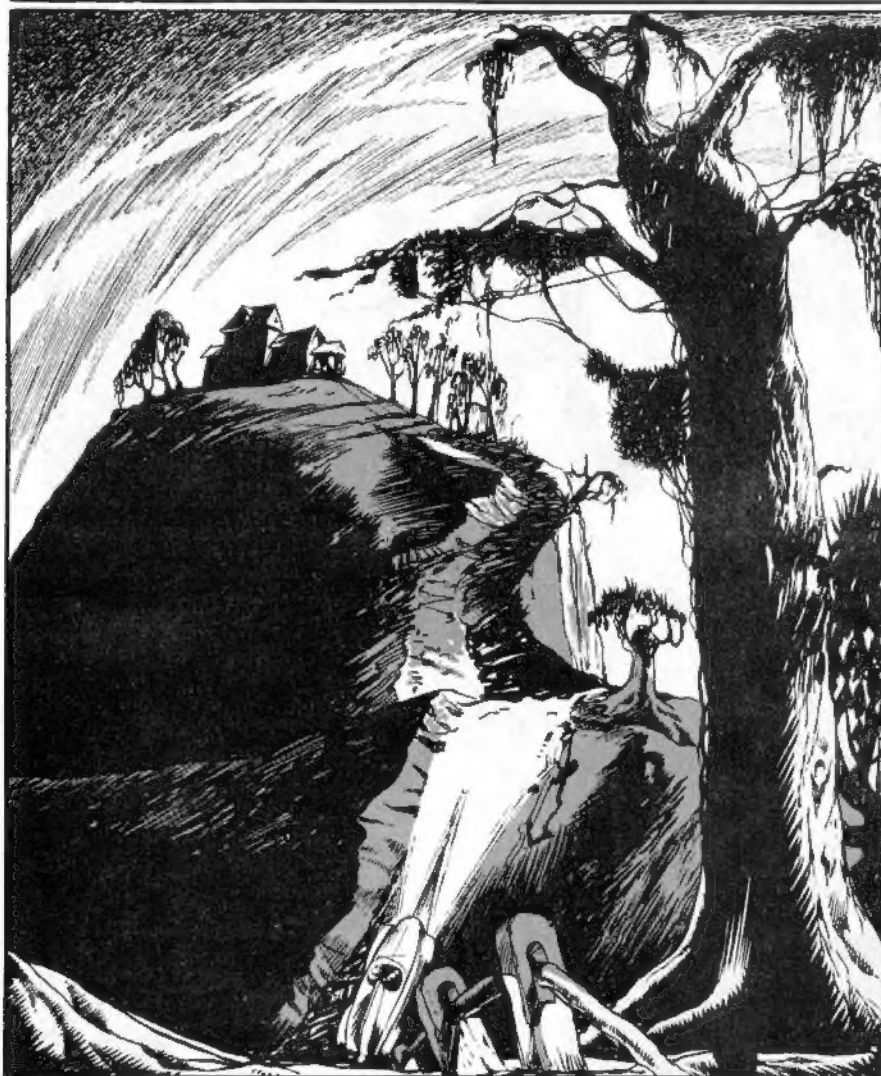
SUNDAY, DECEMBER 8, 1940

3 COMPLETE
STORIES

THE SPIRIT



AUTUMN HAS GIVEN WAY TO WINTER... A COLD RAIN THAT POURS STEADILY FROM A MIDNIGHT SKY TURNS THE CROOKED ROAD LEADING UP MYSTERY MOUNTAIN INTO A WINDING RIBBON OF MUD..... AIDED BY ITS POWERFUL HEADLIGHTS WHICH PICK OUT EVERY TREACHEROUS TURN, *THE SPIRIT'S AUTOPLANE* PLOWS UP THE MOUNTAIN-SIDE TOWARD THE SUMMIT WHERE A SOLITARY HOUSE STANDS IN WEATHER-BEATEN MAJESTY AGAINST THE SKY.....



C. CAN'T WE COME UP HEAH IN THE MAWNIN'?

NO!!! NOW, FOR THE LAST TIME I'M TELL-ING YOU, EBONY... WE **MUST FIND SOME TRACE OF MR. CLACH'S WILL BEFORE MORNING!**



IF WE DON'T, **NIFTY NICK** THE GAMBLER, WHO TOOK OVER THE **MORTGAGE** AFTER MR. CLACH DISAPPEARED 10 YEARS AGO, WILL **FORECLOSE** ... AND TURN THE OLD HOUSE INTO A NIGHT-CLUB AND GANG HIDEOUT!

YASSUH.. AH KNOWS YO' WANTS TH' **STATE OLD FOLKS HOME** TO GIT IT, BUT MIDNIGHT AIN'T NO PROPER TIME TO SEARCH FO' **SECRIT PAPUHS IN A HAUNTED HOUSE!**



YES.. COME TO THINK OF IT, THIS **WOULD** MAKE A SWELL OPENING SCENE FOR A HORROR MOVIE... WE SURE HAVE THE **REAL THING!** HA-HA-HA!

HA HA-- AH COULD **DIE LAUGHING** !!

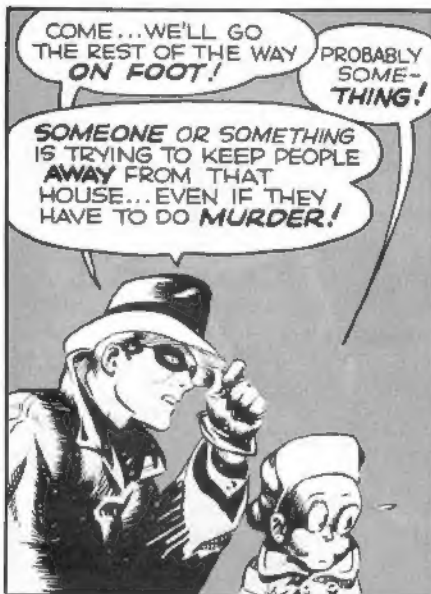


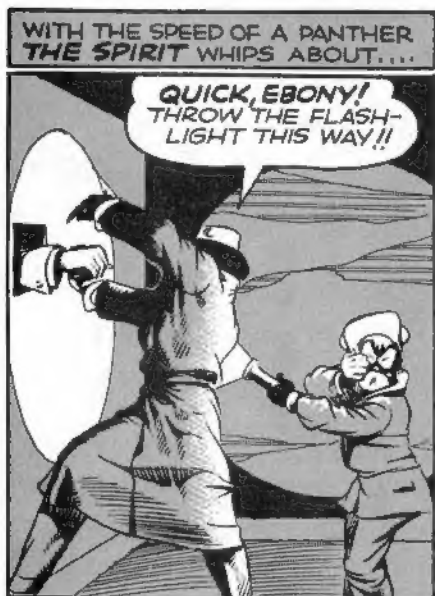
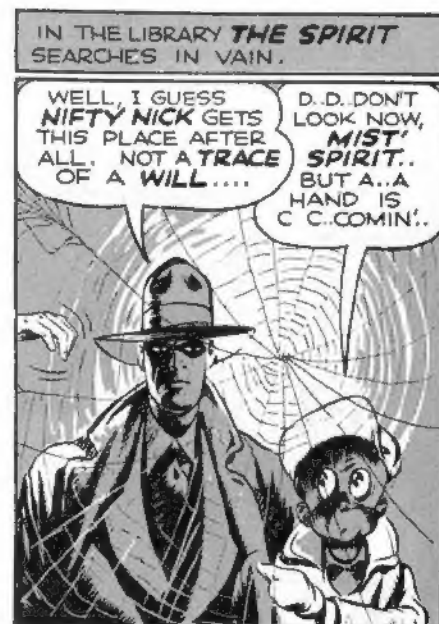
SUDDENLY... JUST BEFORE THE HOUSE TWO HEADLIGHTS RUSH OUT OF THE DARKNESS TO MEET THEM.....



DESPERATELY *THE SPIRIT* SWERVES TO AVOID A CRASH... RUNNING THE *AUTOPLANE* INTO A DITCH.....







SUDDENLY A SLIDING PANEL OPENS.. AND A POWERFUL FIGURE JUMPS UPON **THE SPIRIT'S EFFIGY...**



THE SPIRIT LEAPS...



BUT THE ASSAILANT PROVES TOO STRONG, EVEN FOR **THE SPIRIT..**



SUDDENLY...

SAM!!



AND THE MAN HALTS ... HE RISES MECHANICALLY....



YOU MUST EXCUSE MY BROTHER..Y..YOU SEE, HE'S NOT..ER.. **RIGHT!**

WHY..!! **STEVEN CLACH!**.... I THOUGHT YOU WERE **DEAD...** WHY....

I'VE BEEN LIVING **HERE** THESE TEN YEARS ...WITH MY POOR BROTHER **SAM!**



TELL ME THE WHOLE STORY... I'M YOUR FRIEND...

SAM WAS A GREAT **SCIENTIST...** BUT HARD WORK AND STUDY SNAPPED HIS DELICATE **BRAIN..** HE BECAME..... AS YOU SEE HIM NOW..



...I COULDN'T BEAR TO HAVE HIM SENT TO A PUBLIC **ASYLUM** ...AND I COULDN'T STAND THE EMBARRASSMENT OF KEEPING HIM WITH ME IN THE CITY...I TOOK HIM HERE, WHERE WE'VE LIVED QUITE HAPPILY AND UNMOLESTED...UNTIL THAT THUG **NIFTY NICK** FORECLOSED.. I DON'T KNOW WHAT WILL BECOME OF US WHEN HE TAKES OVER.....

HE **CAN'T..** IF YOU APPEAR WITH THE **MONEY..** AND I'LL SUPPLY YOU WITH THAT!

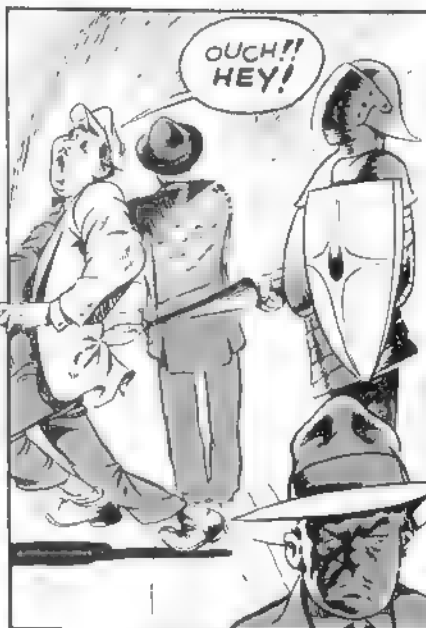


LOOK!! HERE COMES **NIFTY** AND SOME OF HIS MEN NOW!!

WE'LL GET RID OF THEM.... **EBONY**, HOW'D YOU LIKE TO BE A **GHOST?**

YASSUH... BUT AH'M GONNA BE A **AWFUL SCARED GHOST!**

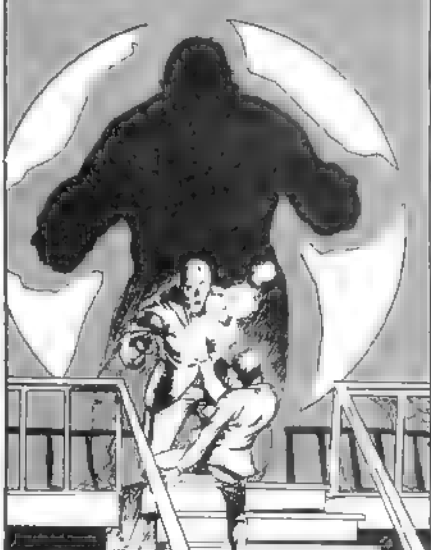




FRIGHTENED, NIFTY BACKS AWAY, PUMPING SHOTS INTO THE ON-COMING HULK...



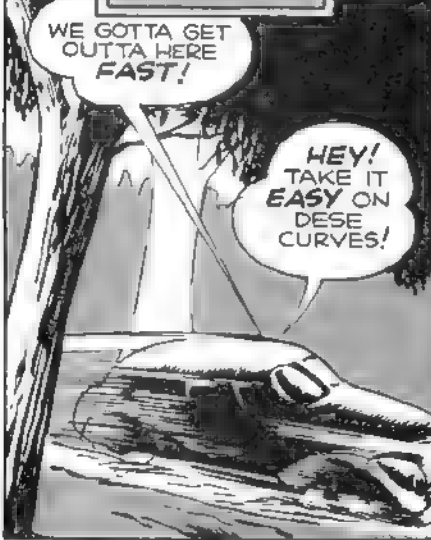
BUT SAM DOES NOT FLINCH



YEEOWWW!! GHOSTS!



TERROR-STRICKEN, NIFTY RACES TO THE CAR...



LOOK OUT!! ANOTHER CAR'S COMIN' AT US!



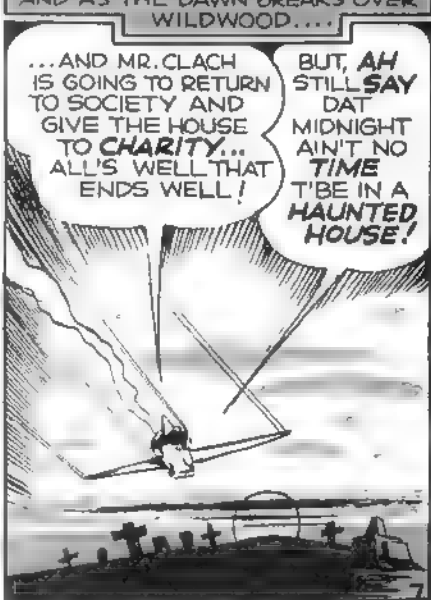
HALF MAD WITH FRIGHT, HE SWERVES...HURTLING OVER THE CLIFF....



BACK IN THE OLD HOUSE...



AND AS THE DAWN BREAKS OVER WILDWOOD....



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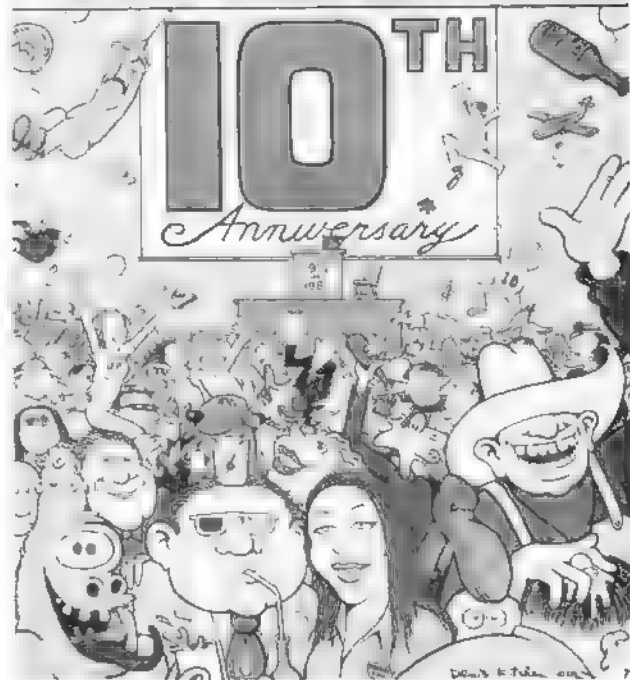
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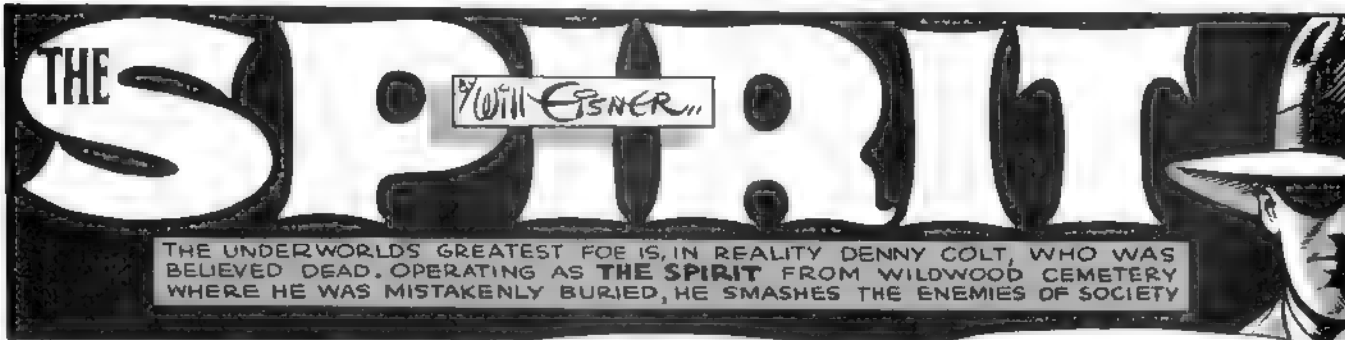
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SUNDAY, DECEMBER 15, 1940



THE UNDERWORLD'S GREATEST Foe IS, IN REALITY DENNY COLT, WHO WAS BELIEVED DEAD. OPERATING AS **THE SPIRIT** FROM WILDWOOD CEMETERY WHERE HE WAS MISTAKENLY BURIED, HE SMASHES THE ENEMIES OF SOCIETY

I'M JOHNNY BEAVER AND I'M A **TOUGH GUY**!! TODAY THEY'RE GONNA TURN ME **LOOSE**!!



YEAH.. I'VE BEEN UP HERE IN STIR (JAIL TO YOU) FOR THREE YEARS... WHEN I FIRST CAME IN I WAS A **GREEN KID**... STOLE AUTO TIRES.. BUT **NOW**... HA HA.. I'M **WISED UP**!.. THE OLD GUYS UP HERE HAVE TAUGHT ME THE **ROPES**! WHEN I GET OUT I'M JOINING UP WITH **SLIM PICKENS' GANG**... **SLIM** YOU KNOW, IS THE **BIGGEST GANGSTER IN AMERICA**, ... **PUBLIC ENEMY NO. 1**!!



ICE BEAKER IN THE MACHINE SHOP SAYS ALL I GOTTA DO IS SAY I DONE TIME WITH HIM, AND **PRESTO**... I'M A REGLAR MEMBER OF THE **PICKENS' GANG**!! NONE OF THIS **GOIN' STRAIGHT** STUFF FER ME!! YES SIR... YER GONNA **HEAR** ABOUT **JOHNNY BEAVER** SOME DAY!



HEY, JOHNNY... MIND IF WE BUNK THIS NEW **GUEST** WITH YOU?

NAW, TURNKEY... I'M BEIN' PAROLED TODAY ANYHOW!



HI' YA, PAL! WHAT'S YER **HANDLE**... AN' HOW LONG YA IN FOR?

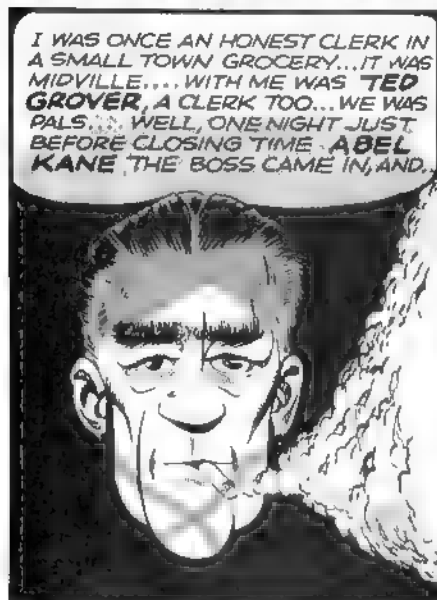
NOSEY... AIN'T'CHA?



WHY, I'LL...

MY NAME'S **SLIM PICKENS**... AND I'M IN HERE FOR **FIVE HOURS**....





WITH A COUPLE OF BALS I MET AT THE LOCAL POOL ROOM, I QUICKLY LOADED A TRUCK WITH THE GROCERIES AND STARTED OUT...

HEY! LOOK OUT, SLIM.... HERE COMES OLD ABEL!!

LEMME HANDLE HIM!



WHAT IS THE.... UHHH...



Y...YOU KILLED HIM, SLIM!!

YEAH...TSK .TSK.. JACK HANDLES MAKE AN AWFUL MESS! SOON'S WE COLLECT FOR THIS SWAG I'LL BUY ME A GUN!!



...IT WAS THE GUN THAT MADE ME SUCCESSFUL... BOY!!...WHAT A GUN IN THE HAND OF A COWARD DOES!!...IT MAKES HIM SMART, BRAVE...EVERYTHING THAT HE REALLY ISN'T... WELL, TWO MONTHS LATER....

WHO SAYS YOU'RE TAKIN' OVER MY DISTRICT?

THIS GUN AN' ME...SLIM PICKENS!



BANG!!



...AND WHEN THE SMOKE CLEARED, THERE I WAS... HEAD OF THE BIG TENTH DISTRICT MOB !!

CHEE...YA KILLED HOOLEY!

WE'RE JOININ' UP WITH YOU, SLIM!



THE REST WAS EASY...WITH A GUN FOR A BRAIN, I BEGAN SMOKING OUT THE OPPOSITION...JUST LIKE THE BIG DICTATORS IN EUROPE DO..



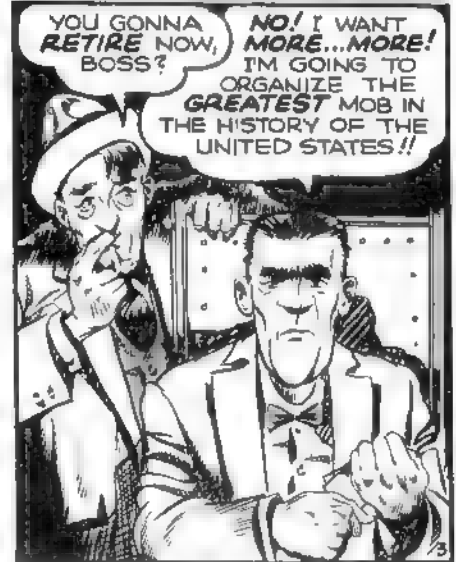
REMEMBER THE HALLOWEEN MASSACRE??.. THAT WAS ME!!



..BY THE END OF A YEAR I HAD MY 100,000 DOLLARS, BUT...

YOU GONNA RETIRE NOW, BOSS?

NO! I WANT MORE...MORE! I'M GOING TO ORGANIZE THE GREATEST MOB IN THE HISTORY OF THE UNITED STATES!!



...I HIRED THE BEST CROOKED LAWYERS... PLANNED ROBBERIES WITH THE BEST PHONEY ENGINEERS THAT I COULD FIND...



OF COURSE MY MEN CAN DO IT! THE WHOLE BANK WILL BE EMPTIED IN 2 1/2 MINUTES!

THEY'D BETTER! ONE SECOND WASTED, AND...

...WITH THE AID OF GUNMEN I PUT KEY MEN INTO OFFICE.



...BRIBERY AND TERROR DID THE REST!!... I SOON CONTROLLED EVERY POLITICIAN EXCEPT THE MAYOR AND THE POLICE COMMISSIONER....



LOOK HERE, DOLAN... WHY DON'TCHA BE SENSIBLE AND RESIGN? HERE'S A CHRISTMAS PRESENT!

BRIBE. EH ???

WHY YOU MISERABLE THUG!!... I'VE SEEN YOUR KIND BEFORE... ROB. CHEAT... KILL... BUT THE HONEST PEOPLE ALWAYS WIN OUT.... AND I'M GOING TO BE IN OFFICE TO SEE IT HAPPEN!



HEY, BOSS... DO I?? NO... HE CAN'T DO A THING... MY POLITICIANS WILL BLOCK EVERY MOVE HE MAKES.... HAW!! HONEST PEOPLE! WHY, EVERY HONEST SAPI IN TOWN IS SCARED OF ME!



I WAS RIGHT.. BUT I FORGOT ABOUT ONE HONEST GUY

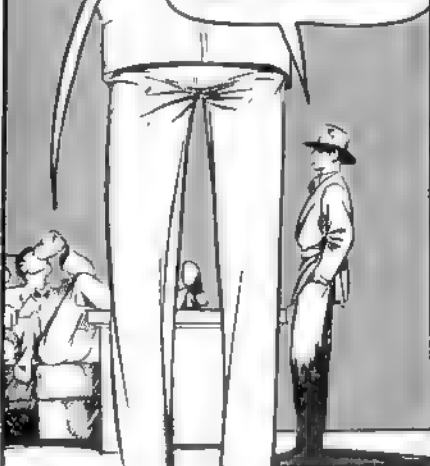
THE SPIRIT!!

HE WALKED INTO MY OFFICE ONE NIGHT. SURE HAD NERVE... 'CAUSE I HAD GUNMEN ALL OVER THE PLACE.



HELLO, SLIM!

WELL, SPIRIT... DECIDED TO JOIN UP WITH ME? HAVE A DRINK! NO! I'M HERE TO SPEAK FOR THE HONEST PEOPLE OF THE CITY.... THEY'RE FED UP WITH YOU!

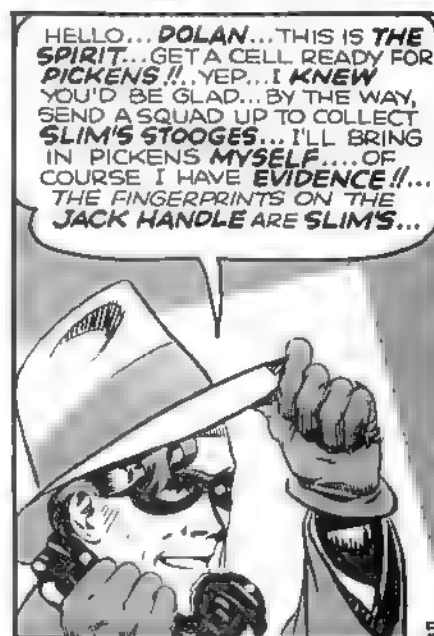
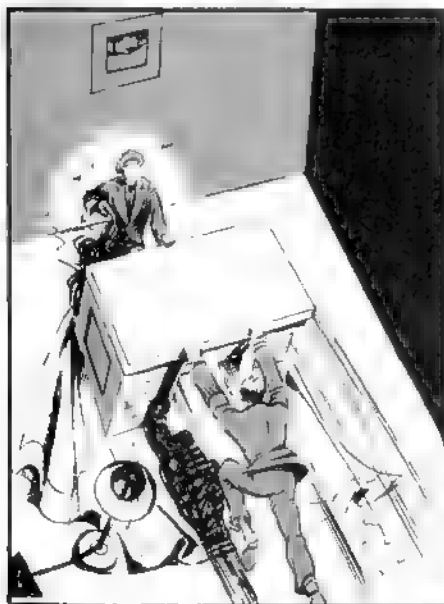


HMM... THIS THE GLASS YOU JUST DRANK FROM? A LITTLE OF THIS CIGARETTE ASH WILL DO.... SPRINKLED THUSLY.... HEY! WHAT'S ALL THIS HOKUS POKUS ??

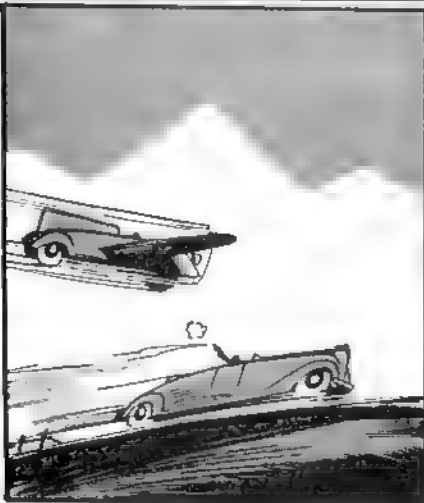


THIS, MY SKINNY NAPOLEON, IS YOUR WATERLOO! YOUR FINGER-PRINTS ARE IDENTICAL WITH THOSE FOUND ON THE JACK HANDLE THAT KILLED ABEL KANE !!





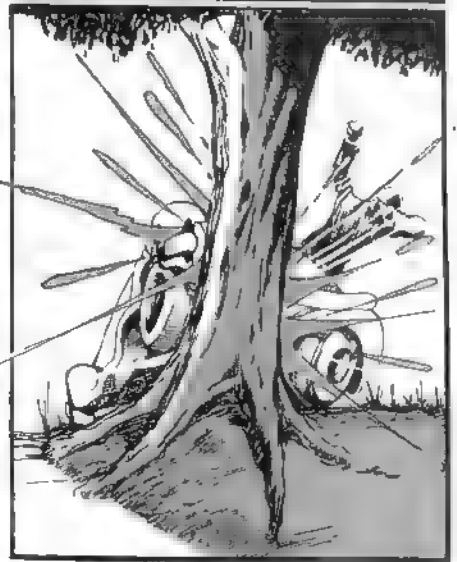
...I WAS OUT ON EAST HIGHWAY THINKING THAT I'D MADE A NICE GETAWAY, WHEN OUT OF THE SKY COMES THE SPIRIT IN A FLYING AUTO I AIN'T EVER SEEN BEFORE.



...I'M GUN-CRAZY BY THEN SO I OPEN FIRE....



..BUT AT THE SAME TIME I FORGET TO LOOK WHERE I'M GOIN'....



..LUCK WAS WITH ME.... I WASN'T HURT..AND AS SOON AS I'M ON MY FEET, I RUN FOR THE NEAREST HOUSE....



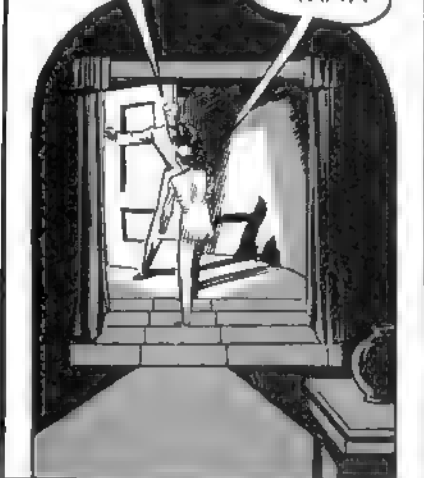
WHY!!! IT'S TED GROVER! IN THIS SWANKY HOUSE!



WHEN YOU KILLED ABEL KANE, HIS STORE WAS LEFT TO ME... BY HARD WORK I BUILT IT UP....



HERE...OUT THIS WAY... YOU MAY HAVE A CHANCE, SLIM..... GOOD LUCK....

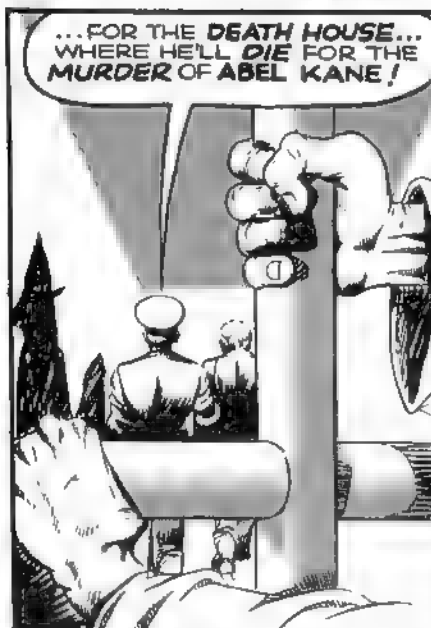
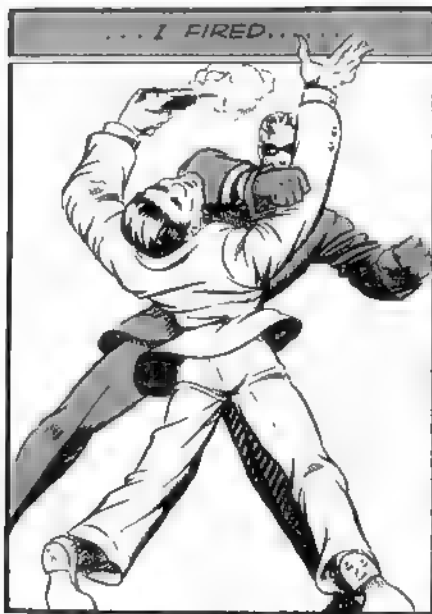


..I LIT OUT ACROSS THE YARD...MY FEET SEEMED LIKE LEAD.....



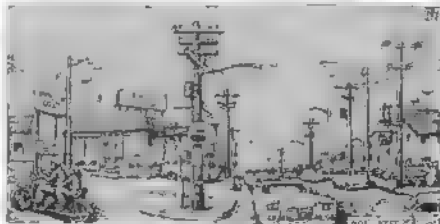
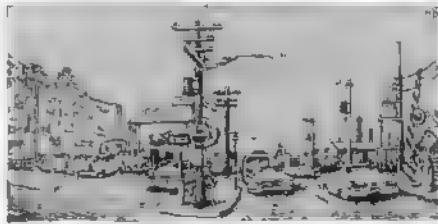
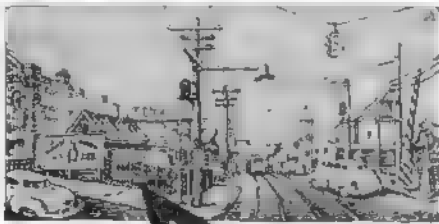
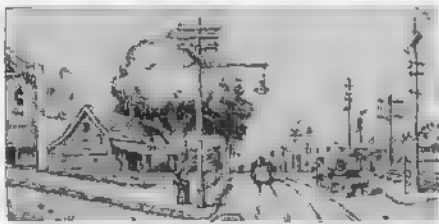
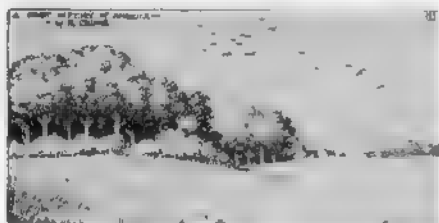
..SUDDENLY SOMETHING LIKE AN EXPRESS TRAIN HIT ME....IT WAS THE SPIRIT....





R. CRUMB'S "A Short History of AMERICA"

POSTER



ACTUAL POSTER
PRINTED IN
**FULL
COLOR**
& FULL SIZE!

THIS NEW POSTER IS
DESTINED TO BECOME
A CLASSIC. ALREADY IT
HAS BEEN HAILED AS
POPULAR ARTIST ROBERT
CRUMB'S "FINEST WORK!"

Beautifully colored. Universally ap-
pealing. Use coupon at right or a
reasonable facsimile. Order today!

KITCHEN SINK PRESS, 2 Swamp Rd, Princeton, WI 54968

Enclosed is my check for \$_____ for _____ copy(s) of
Robert Crumb's "A Short History of America" poster,
at \$3.75 each, plus 75 cents postage & handling. Please
ship my poster in a sturdy mailing tube.

Wisconsin residents must add 4% sales tax.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

You may xerox this coupon or substitute your own writing!

The PORTIER FORTUNE



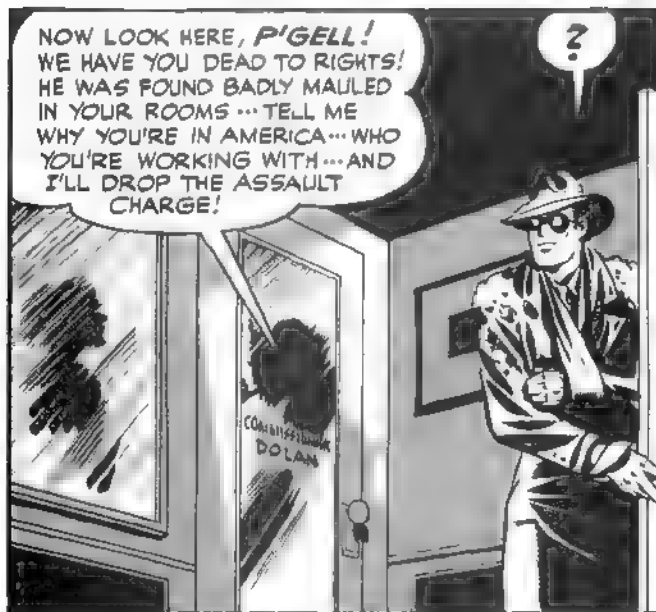
IN FRANCE, THE SURETÉ, WHEN ZEY FIND ZE BODY OF A MAN...

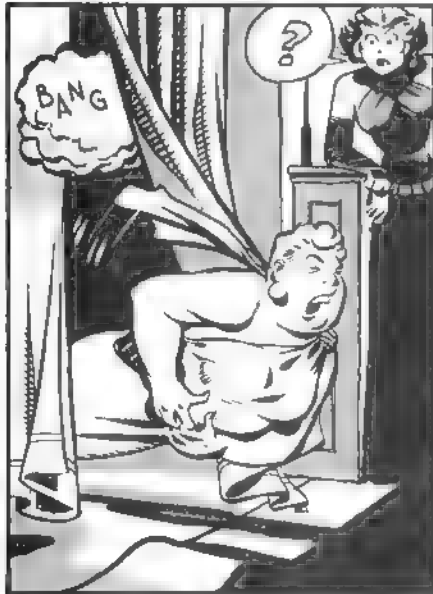


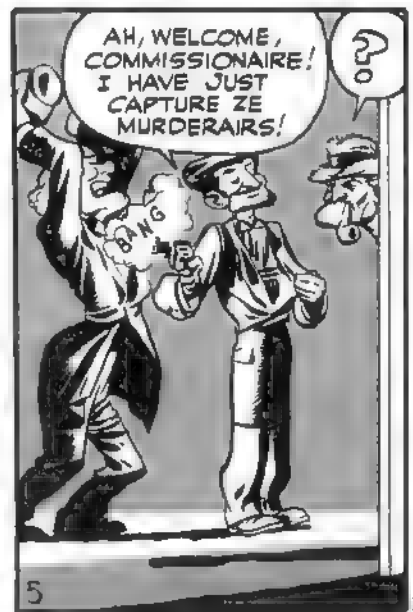
... AND ELSEWHERE ...













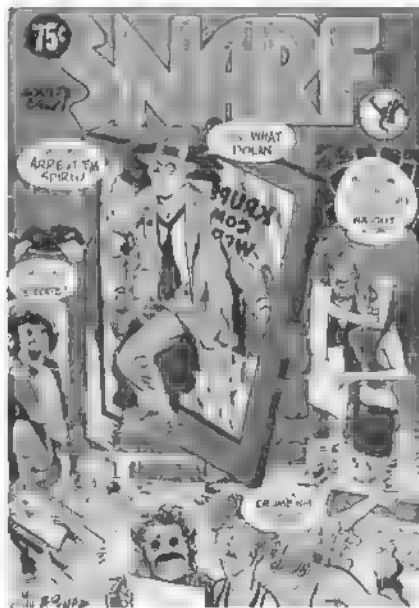


COMIX BY MAIL

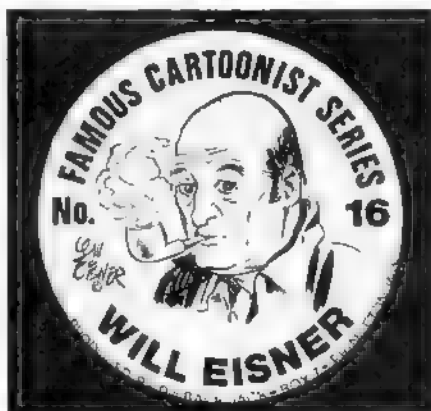
USE ORDER
FORM on PAGE
—29—



EISNER SPIRIT SNARF COVER



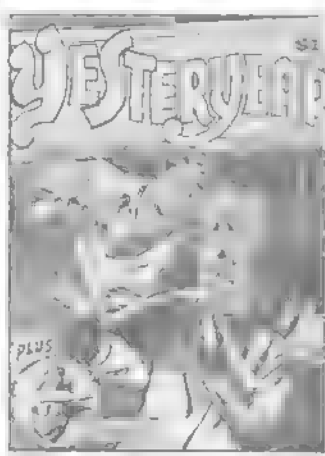
SNARF is a long-running "underground" comic series (see elsewhere in this ad). Nearly ten years ago, Will Eisner drew a full-color cover showing *The Spirit* and *Dolan* bursting into the subterranean headquarters of Krupp Comics. This book has long been out of print, but a very small stash has just been discovered and are going first come first served for \$5 each.



FAMOUS CARTOONIST BUTTONS!

This 1975 set of 54 buttons features self portraits of well-known cartoonists. Will Eisner is No. 16 in the series. Each button is in full color and 2 3/16 inches in diameter. Other self-portraits in the series are: Carl Barks, C.C. Beck, Harvey Kurtzman, Will Elder, John Severin, Robert Crumb, Gilbert Shelton, John Stanley, Basil Wolverton, Mort Walker, Art Spiegelman, Bill Griffith, Neal Adams and many more. A great off-the-wall collectible from Pinback Jack. A single button is \$1.50 postpaid. An entire set is \$50 postpaid. Complete list of artist set and forty other designs free with any button order or on request. They look great mounted!

Capture history of the **SPIRIT** written by Eisner scholar Cat Yronwode. Illustrated. Cover depicts Spirit unmasking Octopus! Also contains article on Walter Gibson, *Shadow* creator. *Yesteryear* just \$1.00



—NEW!—SNARF NO. 9—

An entertaining and impressive package from cover to cover. Front cover by Leslie Cabarga (who coored the covers of *Spirit* No. 25) combining an animated Terrytoon style with a lush painterly style on the Venus de Milo. Inside: Howard Cruse reports that "Hell isn't all that Bad!" Steve Stiles offers an homage to Elvis Presley (Necrophilia at its finest) and a feature on Himself (alienation in the grand old tradition)... Joel Beck returns with "The Trials and Travels of Bert the Penguin"... Rick Geary recounts the macabre story of the kidnapping of Charlie Chaplin's corpse. Two pieces by Kim Deitch... a rare back cover appearance by Denis Kitchen... plus: Robert Crumb and still other artists. Special bonus—super high gloss enamel cover stock to go with the usual crisp white paper inside. What do you say? Hard to turn down for a paltry \$1.50

SNARF No. 8—John Pound cover \$1.00
SNARF No. 7—Art Spiegelman cover. \$1.00

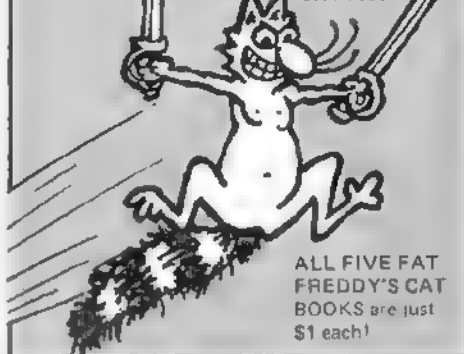
NEW! --- DOPE COMIX NO. 4 ---



Top contemporary artists describe their bitter-sweet experiences with drugs in the popular **Dope Comix** series. In No. 4 featured is a cover by Rand Holmes (creator of *Harold Hedd*) showing jettisoned bases of pot being swept on to waves of a Florida beach. Inside, four different artists—Michael T. Gilbert, Tim Boxell, Aline Kominsky-Crumb and Steve Stiles—depict their experiences with L.S.D. Greg Irons' *Gregor the Monkey* goes "Cold Turkey" on one of the most omnipresent and insidious of all drugs—nicotine! Jay Kinney asks, "What ever happened to the counterculture?" Newcomer Valentino graphically describes experimentation with the poison belladonna. Plus more! With no editorial ax to grind, **Dope Comix** tackles a subject that permeates our culture. \$1.50

FAT FREDDY'S CAT No.5

Latest collection of Gilbert Shelton's famous kitty—the sidekick to the Fabulous Furry Freak Brothers who went on to become a star in his own right. Everybody loves this book. All four earlier books are in stock too!



RAND HOLMES



Rand Holmes has one of the most marvelous drawing styles around—combining just-right amounts of realist and cartoony styles. His Harold Hedd comic are modern classics. No.1 is a large comic book, establishing the character. No.2 is a book-length adventure story. Harold, the archetypal hippie, escapes from his land ady and other cred tors only to get caught up in a harrowing smuggling trip to Mex co. This book has good art, sex, drugs, adventure, humor—so what else do you want? \$1.25 for No.2 and \$2.50 for No.1. Watch for No.3 later this year! Note: all three Harold Heds are adults only.



Rand Holmes also stars in the Fog City Comics series. No.1 is a funny animal comic (though considerably earthier than Walt Disney's funny animals) and feature Brant Boates and George Metzger in addition to Holmes. No.2 is a science fiction motif (excerpt above) and No.3 is a thicker book covering a variety of themes. 1-2 are \$1 each, 3 is \$2. All are adults only.

GET THE POINT, BUB?



Zippy the Pinhead is at the vanguard of our plunge into the 80's. Both brilliant and moronic, Zippy appeals to old hip

pies, new wave upstarts and middle class ladies in Keokuk. Bill Griffith is the creator of this character, and he stars himself in issue No.3—a poignant tale of the cartoonist entering an old-age home to confront not only his crimes from comix past, but his own characters as well. Recommended. Yow No.1 is \$1.50. Yow No.2 is \$1.75 and Zippy No.3 is \$2.25. Yow, indeed!

CRYSTAL NIGHT



Crystal Night is the heroine of a science fiction novelette set in the future when Earth is covered by cities several layers deep. From humble origins (parents on the lowest level) Crystal has an opportunity to rise and to choose how to use her growing influence in an amoral world. Named for the infamous Kristallnacht in Nazi Germany. Created by Sharon Rudahl, frequent contributor to titles like Comix Book, Snarf, Dope Comix, Wimmens Comix and others! A memorable book \$1.25.



\$ W • E I R • D • O • \$

A new magazine edited by Robert Crumb with most contributions also by Crumb. Fumett's comix, columns and selected reprint material. See "Cute Brat Gets Creamed," "The Weirdo Makeover" (sample above) and the great parody of the Brook Shields jeans ads in issue 1. Also terrific Kurtzmanesque cover borders. Four issues out! \$2.25 each.

CLASS WAR—A personal vision of post-revolutionary England by Anarchist artist Clifford Harper. Beautifully rendered art evokes Harper's deal of a non-hierarchical society. Introduction by Jay Kinney, editor of Anarchy Comics. \$1.

DR. ATOMIC No. 6—latest from Larry Todd. \$1.50. All 5 back issues are still available too...at just \$1.25 each.

BANZAI

Joel Beck, Kim Deitch and Roger Brand are all friends and artists who decided to do a comic together, evenly dividing the pages. Banzai is the result. Of special interest to comic fans will be Beck's story of a mafia chef who orders his boys to rob a comic shop of all his childhood favorites, but the hoods steal Andy Panda and Jerry Lewis Comics instead. Needless to say, the "boys" are in trouble. Beck's "Bert the Penguin" reappears in the new Snarf No.9. Good funny material from Kim Deitch too. Serious material from Brand, \$1.



One of the Godfather's 'boys.'



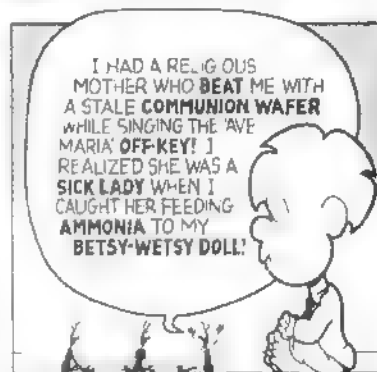
Issue No.2 temporarily out of print. Revised edition soon...1.50

CRIME

Corporate Crime Comics graphically expose instances of serious "white collar" crime. No.1 tells the story of Karen Sinkwood, a plutonium industry worker who discovered serious defects in the Kerr McGee Company's handling of radioactive material and worker protection. In attempting to deliver the evidence to a N.Y. Times reporter, she was killed in a strange car "accident." Drawn by R. Diggs. Detail at left is from the I.T.T. Scandal, drawn in Chester Gould's Dick Tracy style by Pete Poplaski, & more! \$1.25.

BAREFOOTZ

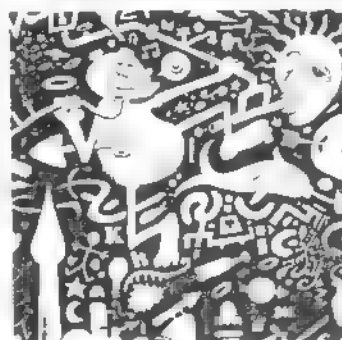
Howard Cruse's delightful cartoons appear in a variety of national publications. But he is best known for his creat on Barefootz. And issue No.3 is probably the best yet. The back cover is faked to look like a front cover (Barefootz as drawn by S Clay Wilson?) but flips to a "regular" issue of sorts. Cleverly written and crisply drawn. A favorite of many. No.2 is still 75c. No.3 is \$1.25.



Barefootz attends the roaches' consciousness-raising meeting.

MONDO SNARFO

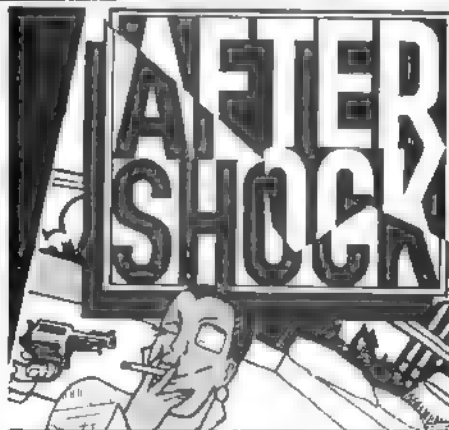
A weird spin-off of the Snarf series, Mondo Snarfo is a comic book without obvious plot, but with stream-of-consciousness, surrealistic & expressionist graphics in a comix format. Art by Denis Kitchen, Robert Crumb, Bill Griffith, Mike Newhall, Peter Pontac, Kim Deitch and others. A must for gra phix freaks. Only \$1.



ADULTS ONLY The Bunch's Power Pak COMICS



POWER PAK COMICS—Aline Kominsky-Crumb—much like her famous husband—believes in doing comix that are brutally honest and sometimes painfully introspective. In *Power Pak*, Aline looks at her childhood, her neurotic parents, her days as a frustrated art student, her friends and lovers with a sensitive eye and an eccentric pen stroke. Aline's work inspires loyal fans. If you haven't examined her work yet, give it a shot. *Power Pak* No. 1 is \$1. No. 2 is \$1.50. Mention this ad and get both issues for two dollars flat!



A new underground featuring an all-woman staff: Rebecca Wilson...Trina... Diane Noomin... Aline Kominsky-Crumb... Sharon Rudahl...and others. Sub-titled "Bulletins From Ground Zero," this "comic" offers a generally grim view of modern life from the perspective of several very talented young artists. Two dollars takes it.

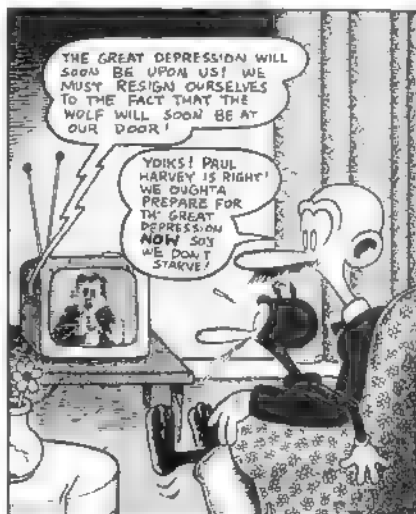
SHELTON

FABULOUS FURRY FREAK BROS.
Collection: \$5.95... **MORE FABULOUS FURRY FREAK BROTHERS:** \$5.95... **MORE FAT FREDDY'S CAT:** \$4.95... **WONDER WART HOG & the NURDS** of November: \$6.95... **THOROUGHLY RIPPED** (Freak Bros. in Color!): \$8.95... Order ANY of the above Gilbert Shelton collections and we'll throw in a **FREE** pack of **Freak Brothers Rolling Papers!**

LYNCH

NARD N' PAT No.2—A collection of classic Jay Lynch material from Bijou Funnies, High Times and other sources. It's a shame that Jay's intensely detailed style did not allow him to be more prolific: his comix are gems. Interestingly, Jay no longer draws; he writes the weekly strip, Phoebe (see below). *Nard n' Pat* No.2 is a big comic—52 pages, no less. A dead at \$1.75.

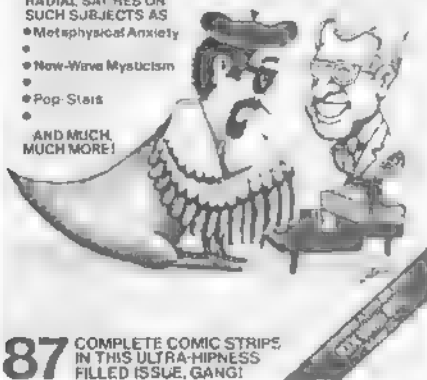
"Some of the most readable stuff to come out of the underground... Lynch's art is meticulous and clean, really a joy to look at. If undergrounds scare you off, this may be one you can get into. The sex jokes are as funny as they are gross, and the purely narrative stories are great." —Cat Yronwode, in "The Buyer's Guide"



PHOEBE & THE PIGEON PEOPLE is the brainchild of Jay Lynch (creator of *Nard n' Pat*) and is drawn by Gary Whitney. This is a weekly strip with zeroes in on every aspect of our culture. The Establishment, the hip, the straight, the new wave—none are spared in this shotgun satire. "I enjoy Phoebe more than any daily gag strip since *Odd Bodkins*. It certainly puts stuff like *Doonesbury* in the shade, and the audacity of its concept gives it a lead over even such a beautifully executed series as *Shoe*. ...Hip existential yokes... One nice item." —Cat Yronwode

Jay Lynch & Gary Whitney's PHOEBE & THE PIGEON PEOPLE

VITREOUS HUMOR
AND STEEL-BELTED
RADIAL SATIRE ON
SUCH SUBJECTS AS
•Metaphysical Anxiety
•Now-Wave Mysticism
•Pop Stars
•AND MUCH, MUCH MORE!



87 COMPLETE COMIC STRIPS
IN THIS ULTRA-HIPNESS
FILLED ISSUE, GANG!

No.1 is \$1. No.2 is \$1.25. No.3 (New! Big magazine format with extra features) is \$1.50. Mention this ad and get all 3 for just 3 Bucks!

XERXES TOOK HIS TIME
GETTING THERE...



One of the nicest series to emerge from the underground in recent years has been Larry Gonick's **CARTOON HISTORY OF THE UNIVERSE**. Not only has Gonick tackled the near-impossible, he has succeeded in combining well-researched accurate history with humor!

Vol. 1: Evolution of Everything

Vol. 2: Sticks and Stones

Vol. 3: River Realms

Vol. 4: Part of the Old Testament

Vol. 5: Brains and Bronze

Vol. 6: Who Are These Athenians?

And coming soon... Vol. 7: All About Athens in the "Golden Age."

Each volume is just \$1.25



THE LOWBROW ART OF ROBERT WILLIAMS

Don't let the self-effacing "lowbrow" in the title throw you off. **Robert Williams** is one of the finest artists to wield a brush (and sometimes that's a single-hair brush!!) This long-overdue volume does justice to Williams' truly bizarre imagination. Death symbols, hot rods, wild women and all manner of strange beings inhabit these pages. Outstanding stuff! \$10.95 book.

Robert Crumb has been a dominant figure in alternate comic since their beginning. Most known not only for his creation *Fritz the Cat*, which was made in to a successful, but controversial animated film by Ralph Bakshi, **Crumb** is still best known to his fans for his prolific series of comic books, most of which are still in print. The following are still available... (all solo books)

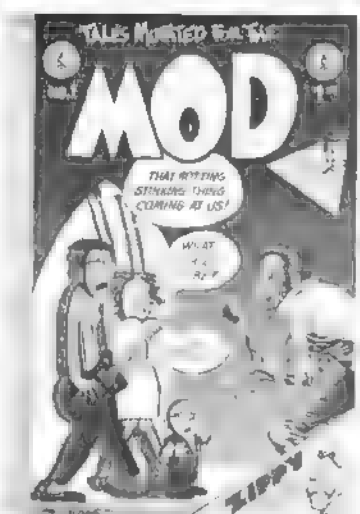
MR. NATURAL—Perhaps Crumb's most popular character—the earthy & sometimes thyster guru. No.1 and No. 2 are \$1.25. No.3 is now \$1.50.

XYZ COMICS—Introspective stuff. \$1

BEST BUY—A collection of materials from Co-Evolution Quarterly. \$1



DIRTY LAUNDRY—drawn "jarn" style with Crumb's wife, Aline Kominsky. Two issues. \$1.25 each.



MOD—a curious combination of "new wave" comic and "E.C. homage." The cover by ed tor **Terry Beatty** is a great parody of **Kurtzman's** cover of **MAD** No 1. Also: **Griffith's** Zippy the Pin head "A true double agent of digesti on for wacky miscreants" - **Creem**. A mere buck and a half!

H. Kurtz

and probably the finest satirist in the country. Kurtzman **Komix** is a collection of Harvey's earliest published material—Pot-Shot Pete, Sheldon, etc. from the late 1940's before he made his big name at E.C. Comics and elsewhere. Introduction by **Robert Crumb**—who was professional y discovered by yep—**Harvey Kurtzman**. Only \$1



NEXUS—a bold new science fiction fantasy comic by writer **Mike Baron** and artist **Steve Rude**. "What a surprise! It has a plot. It is well written...Impressive!"—Cat Yronwode.
1st issue \$1.95. 2nd issue soon...

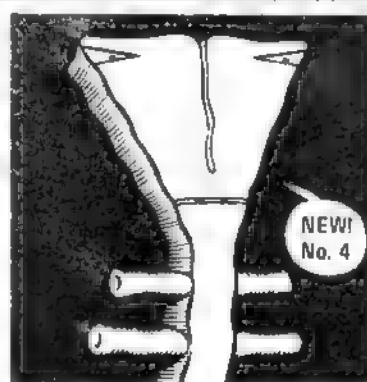
-H Y P E R-

The very same Steve Stiles who stars in **Anarchy, Bizarre Sex, Dope Comix, Snarf,** and other leading literary publications has his very own so o book called **Hyper Comix.** It's a veritable laugh riot. It starts out with a cover that buries punks in a morass of green slime. Then Steve gives you a comics trivia quiz to end all such quizzes, shows us Abrey Spittle, the mean est son of a bitch in the entire world & updates us on the present whereabouts of everyone's favorite omnipresent symbol, Mr Smile himself! Funny stuff. \$1



Mr. Smile is back.

The gruesome cover of **Weird Trips No.2**, drawn historically correct by **Bil Stout**, shows **Ed Gein** scooping a human finger in his soup ladle. **Ed**, who inspired the movies **Psycho** and **Texas Chainsaw Massacre** (to name only two) is profiled with all his warts by **Dave Schreiner**. **Gein** was discovered in 1957 in central Wisconsin (not far from the Kitchen Sink warehouse). **Dera**nged **Ed** had been digg'ng corpses from graves, dismembering them, and keep'ng the goodies in his (u)l't refrigerator. An amateur taxidermist, **Ed** practiced his talents on human bodies, including a skinned female torso which he wore like a suit—underneath his dead mother's clothes. "Fantastique!" said **Metal Hurlant**, which reprinted this story for their startled French audience. Other stories too—about **H** author) and a flood that sent une Tujuanga, California. Quite a comp' when not read at lunchtime. Only



Die-cut cover and color title page by **Charles Death Rattle 41 Burns**. A 3½ minute record insert of **Ronald Reagan** (an audio collage), chapter 3 of **Art Spiegelman's** "Maus" saga, plus **Francis Masse**, **Gary Panter**, 9 more pages by **Burns**, **Bill Griffith**, **Milt Gross**, **Joe Schwind** and more!
No. 4: \$4 No. 3: \$4

KITCHEN SINK COMIX • 2 Swamp Rd • Princeton WI 54968

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Wis. residents add 4% tax

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Essay on Comic Art

No. 7

APPLICATION

(The Use of Sequential Art)

By WILL EISNER

Just as we can separate art into the broad categories of communication and decoration, so can we divide its functions into two broad applications: instruction and entertainment. Comic books, which generally confine themselves to stories designed exclusively for entertainment, often employ instructional techniques which buttress the exaggeration and enhance the entertainment. In a work of comic art intended purely for entertainment, some technical exposition of a precise nature often occurs. A common example is a procedure like the opening of a safe in a detective story or the assembling of parts in a space adventure. This technical passage is actually a set of images with an instructional message embedded in an "entertaining" story.

In the case of a purely instructional comic, particularly in the case of a behavioral or attitudinal piece, the specifics of the information are frequently overlarded with humor (exaggeration) to attract the reader's attention, convey relevance, and set up visual analogies and recognizable life situations. This inserts "entertainment" into a "technical" work.

ENTERTAINMENT

Obviously sequential art is not without limitations. An image, wordlessly depicting a gesture or a scene, can, for example, convey depths and a certain amount of emotion. But as we observed earlier in the discussion on writing, images are specific so they obviate interpretation. An assemblage of art that limns life allows little input of an imaginative nature from the reader. However, the recognition by the reader of real-life people portrayed in the art and "in-between" action is supplied by the reader out of his own experiences. In the main, though, these requirements on the reader are set down with precision by the art.

There is a kind of privacy which the reader of a traditional prose work enjoys in the process of translating a descriptive passage into a visual image in the mind. This is a very personal thing and permits an involvement far more participatory than the voyeurism of examining a picture.

Another challenge to the medium of sequential art is the matter of dealing with abstraction. Obviously, when the comic artist selects a single posture out of a chain of motions by a body — or an arrested moment in



In this three panel sequence from an "entertainment" comic, the technical ballistics information needed for reader comprehension is imparted subtly enough that it does not detract from the forward motion of the plot.

the animation of objects in movement — there is little time (or space) to deal with the amorphous of, say, the surge of pain or the glow of love or the turmoil of inner conflicts. When faced with this task, the demand on the innovativeness and creativity of the comic artist becomes enormous. Yet, it is precisely in these areas where the opportunities for expansion of the application of comic book art lies. This is the prime and continuous confrontation which the comic book cartoonist must address. There are only two ways to deal with it: to try, and risk failure, or not to do it at all — that is, to avoid any subject not easily expressed by the present state of the art or its existing clichés.

THE GRAPHIC NOVEL

This dilemma has in recent years come into sharp focus with the emergence of the "graphic novel," a form of comic book that is still in fetal development. The efforts at this application of the medium, random and enthusiastic as they are, still run headlong into an unprepared audience, not to mention an ill equipped distribution system which provides only an adequate position in the general marketplace where display usually follows the patterns of yesterday.

Historically, comics have been confined to short narrations or depictions of episodes of brief but intense duration. Indeed, the reader, it was assumed, sought from comics either instant visually transmittable information, as in daily strips, or a visual experience of a sensory nature, as in the fantasy comics. Between 1940 and the early sixties the industry commonly accepted the profile of the comic book reader as that of a "10-year old from Iowa." In adults the reading of comic books was regarded as a sign of low intelligence. Publishers neither encouraged nor supported anything more.

Early tapestries, friezes or hieroglyphic narrations either recorded events or sought to reinforce mythologies; they spoke to a broad audience. In the middle ages, when sequential art sought to tell morality tales or religious stories with no great depth of discussion or nuance, the readership addressed was one with little formal education. In this way, sequential art developed into a kind of shorthand which employed stereotypes when addressing human involvement. Those readers who sought greater sophistication of subject and greater subtlety and complexity of narrative could find it more easily by learning how to read words. It is against this history that the future application of sequential art must fly.

The future for the graphic novel lies in the choice of worthwhile themes and the innovation of exposition. Given the fact that, despite the proliferation of electronic technology, the portable printed page will remain in place for the immediate future, it would seem that the attraction to it of a more sophisticated audience lies in the hands of serious comic book artists and writers who are willing to risk trial and error. Publishers are only catalysts. No more should be expected from them.

The future of this form awaits participants who truly believe that the application of sequential art, with its interweaving of words and pictures, could provide a dimension of communication that contributes— hopefully on a level never before attained— to the body of literature that concerns itself with the examination of human experience. The art then is that of deploying images and words, each in exquisitely balanced proportion, within the limitations of the medium and in the face of the still unresolved ambivalence of the audience toward it.

Style, presentation, the economy of space and the technological nature of reproduction notwithstanding, balloons and panels are still the basic tools with which to work. As for the receptivity of the audience, this must (and will) change and become sympathetic as the product delivers more and becomes more relevant.

INSTRUCTIONAL COMICS

In the arena of instructional visuals—or the application of sequential art to teach something specific—the limitations which afflict purely entertaining comics are less mitigating.

Instruction in procedures, process, and task performance generally associated with such things as assemblies of devices or their repair and use lends itself more easily to this medium. The performance of such tasks are, in themselves, sequential in nature and the success of this art form as a teaching tool lies in the fact that the reader can easily relate to the experience demonstrated. For example, the most successful exposition of a procedure is one that is shown from the reader's perspective. Here the arrangement of panels, the position



A purely "technical" comic, in which the procedure to be learned is shown from the reader's point of view.

of the balloons and/or explanatory text carefully arranged on a page are all calculated to involve the reader. Properly done, these elements should combine to provide the reader with a familiarity borne out of the experience that sequential art is so good at providing.

ATTITUDINAL INSTRUCTION COMICS

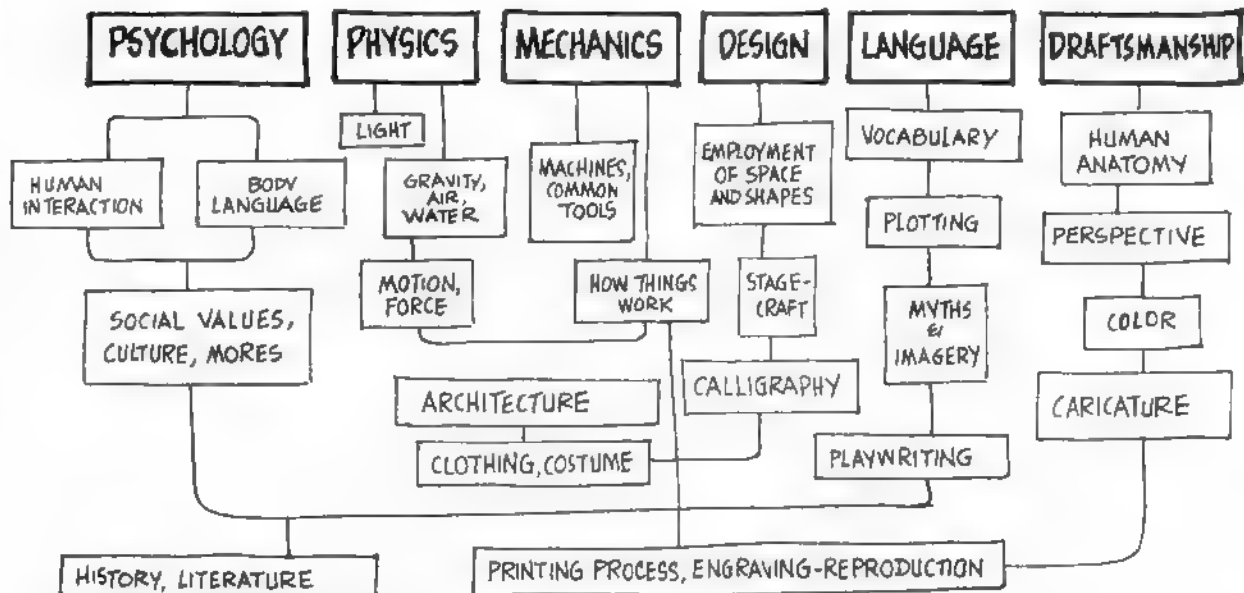
Another area of the instructional function of this medium is the task of conditioning an attitude toward a task. This is particularly applicable in safety and health subjects. The relationship or the identification evoked by the acting out or dramatization in a sequence of pictures is in itself instructional. People learn by imitation and the reader in this instance can easily supply the intermediate or connecting action of of his or her own experience. Here too there is no pressure of time as there would be in a live action motion picture or animated film. The amount of time allowed to the reader of a printed comic to examine, digest and imagine the process of acting out or assuming the role or attitude demonstrated is unlimited. There is room for approximation and opportunity for specific performances which the reader can examine without pressure. Unlike the use of photographs of real people—wherein the reader may become caught up in a rigid comparison to himself or herself—the broad generalization of artwork permits adjustments by the reader to the peculiarities of his or her own nature and configuration. He or she can, in some privacy, comfortably relate to the characters shown in the sequence.

The opportunities for sequential art as a tool in the world of teaching is a wide one. Portability, impact, retention, speed of communication and the ability of imagery to transcend language barriers are inherent qualities of this medium.

CONCLUSION

In the preceding essays and their accompanying demonstrations I have attempted to conduct a somewhat clinical examination of the aesthetics of sequential art. In part I have sought to study it as a language and explore the mechanics of its vocabulary. In the process, however, I found that what I was dealing with is a medium that is far more demanding on the skill and intellect of the practitioner than most participants (and critics) have thought. Traditionally, most practitioners (my contemporaries included) performed, produced or approached sequential art viscerally. In trying to set out the parameters as well as the nature of this art form, I have been forced to address many things hitherto categorized as "instinct." As I began dismantling the component processes and examining the special skills that go into the making of this form, I have come to the conclusion that what we are dealing with is an "art of communication" more than simply an "application of art."

The practice of sequential art requires a teachable, studied skill that stems from an imaginative employment of psychology, science and language skills as well as the ability to portray or caricature and handle the tools of drawing.



If nothing else has been accomplished by this essay, I would hope that at least I have made a case for the reconsideration of the creator's (cartoonist's) understanding of his or her role and a confrontation with the wide range of skills demanded in the accomplishment of this art form. I submit that the sequential artist is more than a comedian who draws funny or fantastic pictures.

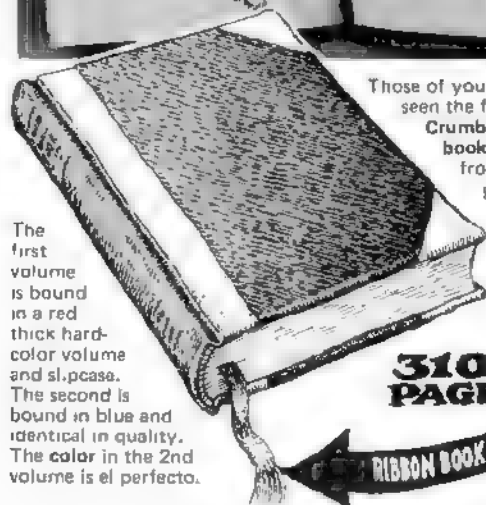
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THE DEPT. of LOOSE ENDS

(continued from page 1)

(reprinted in Warren *Spirit* No.5). Following that, the few remaining loose ends were tied up in "Hamid Jebru" (May 18, 1949, reprinted in Warren *Spirit* No.5). As always, the present story can stand alone, but is enhanced by reading the other episodes it was intended to appear with.

"Slim Pickens" and "The Haunted House" are both pre-war stories, and neither forms part of a longer continuity. In the former, the story is the central factor and the art is subordinate to the telling of a social-morality fable. In the second story, which features a fairly predictable plot, the artwork itself takes the spotlight. Says Eisner of this piece, "The backgrounds in this story were produced by me with a Japanese brush. The enormous amount of feathering and cross-hatching were an attempt to add drama to an otherwise simple plot. This was a try for the kind of art I wanted to see in comics. I had something definitely in mind, I recall; the idea of employing good theatrical effects in comics was still to be developed on some controllable scale. The idea for the mirror in the road came from a movie called *Seven Keys to Baldpate*."

Apparently the pressure to write a morality tale like "Slim Pickens" grated a bit on Eisner's nerves. Years after the fact, he had this to say about the genesis of that story: "Sooner or later, everyone engaged in the writing and production of a crime feature had... to cope with the morality bit. Part of your dues! As a purveyor of what the establishment regarded as 'inferior' literature from a sort of sleazy, carnival medium, you, the author, were expected to frequently assure the pillars of our society that you were in there peddling their line — Crime Does Not Pay!

"Actually, the monitors of this social 'pre-think' or mental programming were two very formidable segments of our society:

- 1) The Mafia — they don't want any more competition. So they want to discourage entrants into the field. As for recruits — they manage nicely to attract new talent without advertising.
- 2) The Established Society and the Vested Interests. They would rather you let them do the profit making while you work for them. Naturally, since society — or those who control the making of legislation and laws — thereby determine what is crime, the deck is stacked against the criminal.

"In 1940, and even now, you don't buck them. So I 'paid my dues.'"

— cat yronwode

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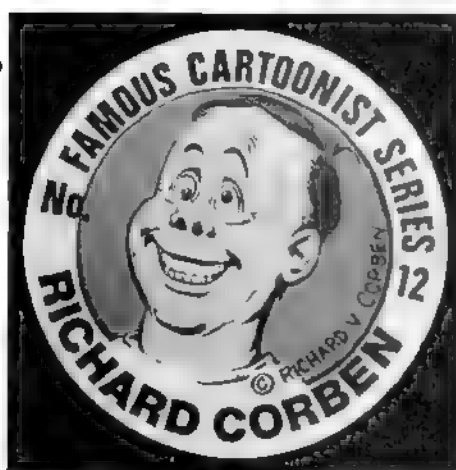
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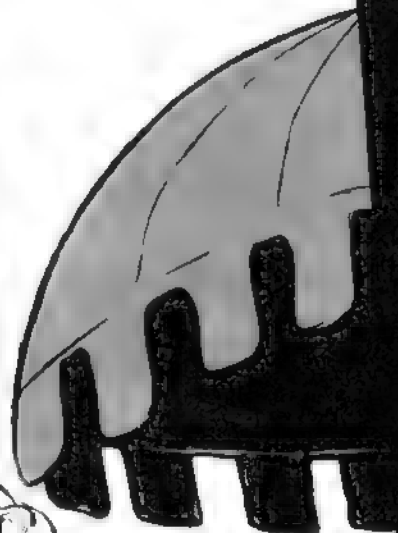
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Issue 44

PS

1956 Series

THE PREVENTIVE MAINTENANCE MONTHLY



BEAT THE HEAT with
**PREVENTIVE
MAINTENANCE**
SEE PAGE 21

WILL EISNER

EISNER'S P*S YEARS

BY CAT YRONWODE

Any true-blue *Spirit* fan can tell you that after Will Eisner quit drawing the adventures of Denny Colt, he produced an 'educational comic' for the U.S. Army. Most fans also know that this magazine, *P*S, The Preventive Maintenance Monthly*, occupied much of Will's time for twenty years. Some, especially those whose sensibilities are deeply anti-military, wonder why a man whose fictional comics are so strong in humanitarian values chose to devote his talent to the military trade. The few copies of *P*S* which surface occasionally at comic book conventions — and sell for one to fifteen dollars each, depending on their age and contents — only serve to arouse further curiosity, by virtue of the fact that some of the characters bear an uncanny resemblance to the *Spirit*'s supporting cast. But for many Eisner fans, especially those who live overseas and have never seen a copy of *P*S*, the entire subject is one shrouded in mystery.

What was — or is — *P*S*? How did Will Eisner get involved with it? And what the heck is Police Commissioner Dolan doing dressed up in an Army uniform, anyway? Some answers follow.

*P*S* is actually an outgrowth of the work Will did for the Army during World War II, when he was a cartoonist and writer stationed at the Pentagon. He created a funny, buck-toothed character called Joe Dope, the character being itself a refinement of his own earlier Pvt. Dogtag, a buck-toothed G.I. he drew in a weekly strip for his camp newspaper in the first few months of his service. Joe Dope was everything a good soldier should not be. He made his first appearance in a series of posters Will painted in duotone poster paints, each highlighted by a limerick explaining the nature of Joe's latest foul-up. He doesn't clean his rifle, so it blows up in his face. He hot rods his jeep until it breaks down in enemy territory. He is, in short, an accident waiting to happen, and happening. The message is, "Don't be a dope like Joe, fellas! Clean that rifle! Take good care of that jeep! You could get killed out there!"

Once Will was transferred to the Pentagon, he joined the editorial staff of *Army Motors*, a monthly digest dedicated to the promotion of a concept new to the Army — preventive maintenance of equipment. Joe Dope came along too, and his role was expanded to include a series of two-page comic strips in which

he created his usual havoc. He soon was joined by a sidekick even dopier than himself, the goony Pvt. Fogsnoff, and a clever WAC named Pvt. Ona Ball, who delighted in pointing out his errors. *Army Motors* also served to introduce two new Eisner characters, Connie Rodd and Sgt. Half-Mast McCannick. The latter did not appear in the pages of the Joe Dope strip, but hosted their own little Dear Abby columns dealing with vehicle maintenance and similar technical subjects.

"Before 1942," says Eisner, "There was no such thing as preventive maintenance in the Army. The British had maintenance, but preventive maintenance — putting a piece of tape on a frayed wire before it shorted out — was an idea picked up and applied to the military situation by General Campbell. My mission was to sell preventive maintenance, and what you are really asking for there is voluntary co-operation, which was something the Army had never before ever dealt with. The Army had always issued an order. They said, 'As of 0900 the will be morale in this outfit,' and as of 0900, everybody had morale. No one ever dealt with the question of voluntary co-operation. People just tore up their equipment and thought the Army would pay for it."

The decision to use a negative example like Joe Dope grew out of the need to convince people to participate in the program, according to Eisner. "What arguments do you use in the quest for voluntary co-operation? Well, you use the threat of death. Death or physical harm. You say to a guy, 'If you don't put air in your tires, one of these days you'll be in combat and you'll get a flat tire and you won't be able to escape — and it'll be your ass, buddy!'" That was the first step. Then, if you carry it on, you can create another image that people don't want to face, another threat, and that is looking like a fool among their peers. That was how Joe Dope was created, on those grounds. 'You don't want to be like that, you don't want to be a stupid fool. You want to be smart and sharp!' So Joe Dope does all these dangerous things and dumb things. He's the bad example."

The rest of the cast fell into line easily. Connie Rodd, the beautiful mechanic, was there to attract instant reader attention, provide a few giggles, and supply hard-hitting factual material in sugar-coated

form. Sgt. Half-Mast, the Commissioner Dolan look-alike, was, says Eisner, "originally created as a stumbling mechanic, a half-assed mechanic. But after a while he developed, although he is still called Half-Mast." He presides over a question-and-answer column, dispensing tips and shortcuts with fatherly concern for the safety of the troops.

Pvt. Fosgnoff, Joe Dope's sidekick, arose out of the same corner of Eisner's mind which created such characters as Ebony, Algernon P. S. Tidewater, and Patrolman Sam Klink. Unlike the other Army characters, his name is not a pun. "Fosgnoff was just a word that we used to use when I was in high school. One day we started to create a language . . . fleehoo, fosgnoff . . . Fosgnoff meant a stupid kind of dopey guy. Fleehoo was a very pretty girl walking down the street. It was kind of a double talk, like fortosan and cranifrantz, that kind of thing." Eisner was evidently fond of the name, because he also used it in *The Spirit*: Fosgnov Slash (note the variant spelling) is a villain in the July 13, 1947 episode entitled "The Spirit's Favorite Fairy Tales for Juvenile Delinquents: Hanzel und Gretel" (reprinted in *Kitchen Sink Spirit* no. 21). Beyond the name, however, the two characters have no resemblance at all.

Joe Dope and his pals graced the pages of *Army Motors* throughout the War. When Eisner was discharged, in late 1945, the whole lot of them, along with the urgent need to "sell" preventive maintenance, was mothballed. It wasn't until the beginning of the hostilities in Korea that Eisner thought of bringing them back and, in the process, convincing the Army to let him take the *Army Motors* idea one step further. He had already founded a company, American Visuals, to create educational comics, most of them four-color items, much like the *Spirit Section* in appearance. The Army didn't quite go along with the idea of a preventive maintenance comic book, but after a trial period, they agreed to a monthly digest-size magazine with a four-color center section, the rest being printed in duotone. This center section, most often eight pages in length, contained what the government euphemistically called a "continuity," or, in other words, a comic book story. Joe Dope was the anti-hero of the feature, and for the first time he was joined by Connie and Half-Mast.

Norman Colton, who had edited *Army Motors*, was the first editor of *P*S*. It was his innovation to write all the technical articles in a kind of informal slang designed to talk to G.I.s on their own level. Take, for example, this directive to turn in all M24 tank gun tubes with serial numbers commencing with a capital "D":

You, my friend, may be about to fire a gun that had better be left unfired. If you've got the hand that isn't reading this on the trigger of a



Now, the sun....
coasting closer &
from the far edge of our orbit
Breathes its warm sweet breath on the land
Here a bird trills
There a saplet glistens
Now the winter hard soil
yields to man

Over at mess hall 3
a bud pouts
An insect hums
And the mess sgt.
his heart aburst
with gladness
sings



829

seventy-five that lost or never had its gun book, let go quick and start reading with both hands.

Gun tube life for the M24's 75 mm M6 is to be measured strictly by the 1000-round limit. Only way you'll know is if its history's in the gun book. Lacking a gun book, you are to junk said gun tube without so much as an alas or alack if its piece mark begins with a capital "D". . .

In this Army, Mr. Jones, men are more important than gun tubes, and you'll be thanked for staying within your big, fat safety margin.

This kind of writing, accompanied by one of Eisner's expressive cartoons, is so effective that even today, when the directives are long out of date (and refer to vehicles and weapons now classified as antiques), one can get hung up reading about those deadly defective personnel heaters or why it's a no-no to install a 12-volt accessory on a 24-volt vehicle by attaching it to only one of the batteries.

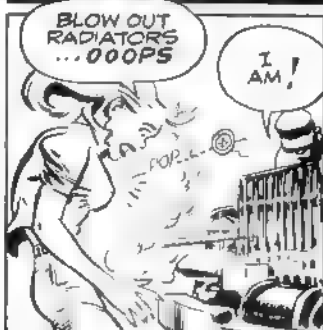
The "continuities" are even more fun. With six pages of story, plus a double page spread with a limerick, Eisner had room to indulge in rudimentary character development. Connie came across as a sublimely efficient mechanic who never seemed



1. ANTI-FREEZE



2. CLEAN & FLUSH COOLING SYSTEM



830

to notice that all the men within her orbit were literally drooling at the mere glimpse of her. Joe Dope — well, he was not only a dope, he hoarded spare parts, failed to follow maintenance directives, and didn't know how to fill out a requisition form. (Connie would show him — and the reader — how, smiling engagingly as her blouse came undone.) Pvt. Fosgnoff, who had about as much sense as a six week old puppy, trailed around behind Joe like a defective shadow. Quite a crew, and, with the help of some of the most beautiful four-color work this side of *Terry and the Pirates*, it made for an enjoyable (and educational) series.

Eisner always wrote his own "continuities," based on ideas provided by the *P*S* staff. If, for instance, an upcoming issue of the magazine was scheduled to feature a lot of technical data on tanks, Eisner might be asked to write a story in which tank maintenance played a part. Often, however, he would stick to less technical subjects.

Among educational comics, Eisner distinguishes between those which describe "product procedures" and those which attempt to produce "attitude conditioning." A typical product procedure comic



FIRST...

CLOSE SHUT-OFF COCK CONTROLLING CIRCULATION OF COOLANT THROUGH BATTERY HEATER PAD AND ENGINE HEATER



THEN...

DISCONNECT ONE END OF THE TWO COOLANT HOSES.



3. GIVE IT A WASHING



831

would be one which explained how best to go about changing an oil filter, for instance, or how to order parts for wheeled vehicles. A comic in which attitude conditioning was the foremost consideration might center on the necessity to turn in spare parts for distribution instead of hoarding them. Such a "propaganda" comic might stress the need for voluntary co-operation with the preventive maintenance program.

Of these two general types of educational comics, Eisner seems to have had a special interest in those which were less technical and dealt more with attitudes. For one thing, there was more scope for humor in the latter, and for another, they required less factual research. The best of the continuities were those which hooked the reader with humor, devoted a page or two to attitude conditioning — softening the reader up, as it were — and then hit hard on the last page with the technical data needed to carry out the directive.

In order to grab the readers' attention, Eisner used a number of the story-telling "tricks" he had developed for *The Spirit*. Heavy chiaroscuro "mood lighting" would be made to serve a humorous end, building tensions which were resolved in typically

Joe's Dope Sheet



WE HAVE THE WORLD'S BEST EQUIPMENT...Take care of it

silly ways. Parodies of popular radio and television shows were a regular feature, as they had been in *The Spirit*. In addition, because the audience for the magazine was overwhelmingly, if not exclusively, male for the first two decades of its existence, there were lots of references to well-known dirty jokes and locker-room slang phrases. These were handled in essentially the same way that the mis-directed "mood effects" were — they teased the reader's expectations and ultimately led to a humorous, not a salacious, conclusion.

The three stories reprinted here each showcase different aspects of Eisner's approach to the needs of the magazine.

"The Spring Tune-Up" is a fairly straightforward example of the "product procedure" comic. After a short bit of introductory suggestiveness, Connie gets down to business, and shows Joe how to get his truck in shape for the summer months to come. The minimal narrative content is strung together by Joe's interest in Connie's body, and visual appeal is revved up over the loss of a vital button on her blouse. Eisner indulges in a bit of foolery — as for instance in the panel devoted to "headlights" — but the messages are all given in clear terms which can be easily understood by the most novice mechanic.

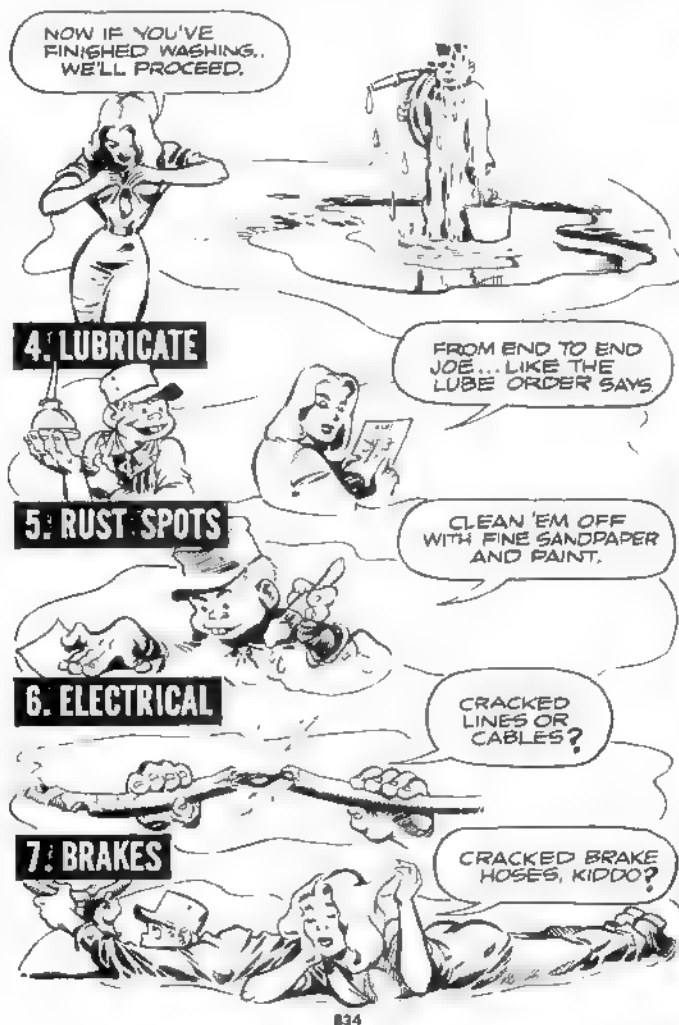
The army can give you the rules
Fine machines and plenty of tools
But you gotta pay heed
To the use of your steed
Use your head like they teach you in the schools.

"Lucky Pierre" is a shorter than normal story, and is a clear example of the "attitude conditioning" genre. Utilizing the whispered introduction to a then-popular dirty joke ("Did you hear the one about Lucky Pierre?" says Joe to Fosgnoff), the narrative abruptly veers off into what amounts to a morality tale for preventive maintenance.

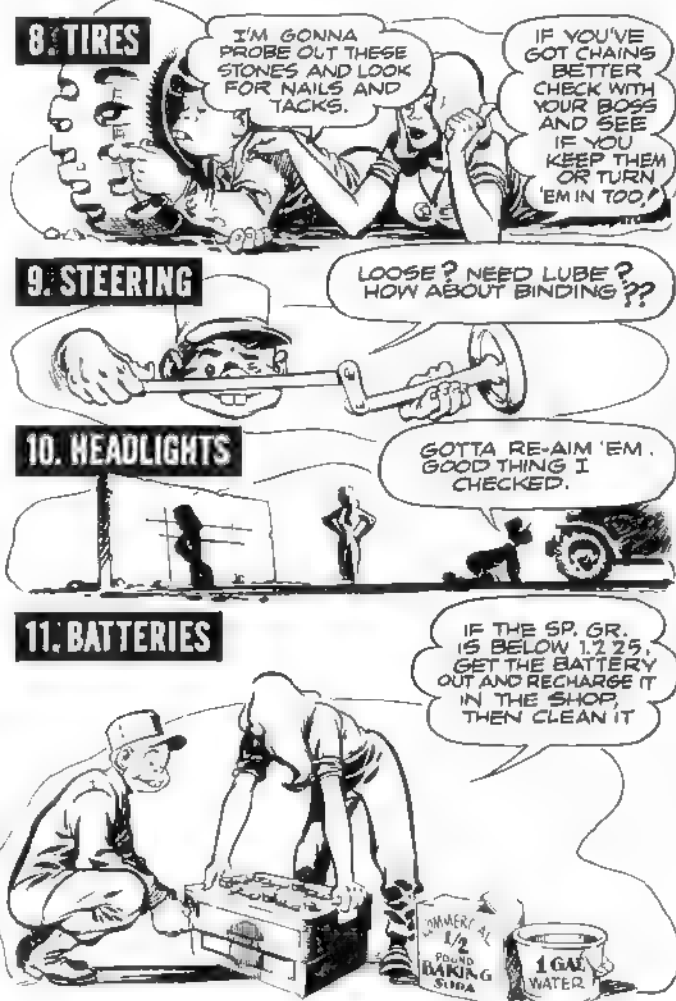
"Harnet" is a combination of both procedural data and attitude conditioning. It describes how to set up a free parts turn-in program, and it encourages readers to turn in their hoarded spare parts. The parody of "Dagnet," an extremely popular show at the time, and the use of film noir lighting and sound effects add a second and third level of entertainment to what would otherwise be a fairly dull message.

P*S was, in Eisner's words, "A success story." The troops loved it, and the Army brass, originally skeptical, decided that it was a worthwhile addition to the reams of technical data being churned out by experts and left unread by the guys in the motor pool.

The staff responsible for producing the magazine consists entirely of civilians, not Army personnel, but the editorial offices are located at an Army depot just east of Lexington, Kentucky.



834



835

Although Will Eisner hasn't worked on *P*S* since 1971 (his last issue being no. 227, in October of that year), editor Jim Kidd, who joined the staff in 1953, replacing Norman Colton, is still at his post, and many of the staff writers are long-time employees who have been working there for years. What is even more remarkable is that every piece of artwork Eisner ever did for *P*S* is still in the Army's possession, carefully preserved under what amounts to armed guard!

The chance to reproduce some rare Eisner artwork — from the originals — was just too good an opportunity to be missed, so December 28th, 1981 saw this magazine's intrepid associate editor winging her way from Missouri to Kentucky in pursuit of these obscure treasures, and in the hope of learning a little bit more about the operation of *P*S* magazine.

It's a long ride from downtown Lexington to the Army depot on the eastern edge of the city. Sixteen dollars' worth of taxi time, to be exact.

Arriving at the gate, we are given the once-over by a security guard. He directs the cab to the

building which houses the *P*S* offices, one of several enormous and identical warehouse-like structures, each bearing a colossal painted number on one end. Leaving the safety of the cab and entering the facelessness of Building No. 4, i soon come up against a reception desk, complete with receptionist who requires that i sign in. The first indication i have that all is well comes when i notice that the name two spaces above mine belongs to Murphy Anderson, the artist who is now doing the comics and spot illustrations for the magazine.

The receptionist leads me down a series of maze-like corridors. They are remarkable both for their air of dire sterility and for the singular materials from which they have been built. The walls of the corridors are made of waist-high sheets of corrugated roofing, laid horizontally, surmounted by head-high sheets of corrugated fiberglass roofing, also horizontal. The whole assemblage has been painted a most unlikely shade of pale aqua green. The corridors are extremely narrow, and do not reach the ceiling, which is visible in the middle distance, a seeming surface to the sargasso sea we are mired in. Every few feet



the corridors are punctuated by open apertures through which small offices can be seen.

A T-intersection is reached. Will the receptionist choose the right or left-hand path? The left. We turn a corner then, and enter one of the openings in the aqua maze.

The P*S office is a large bullpen affair, with the editor's desk facing an array of writers' desks, most of which are unoccupied due to the holidays. Christmas decorations are still in evidence, but the piped-in music has already reverted to its non-Seasonal repertoire.

Jim Kidd rises from his desk to greet me. He is a genial gray-haired man with bushy eyebrows and a trace of the South in his soft voice. He has been with the magazine almost from the beginning, but he originally thought of it as only a summer job:

"In 1953, I was an instructor in journalism at West Virginia University and that summer I was not scheduled to teach, so I set about looking for a summer job and found one with P*S, which was then located at Aberdeen Proving Ground. The Army was at that particular moment in the process of firing the person who was the editor, and once

he was fired, they started looking for someone else, and so my 'summer job' has stretched out now to about 28 years."

When Kidd became editor, there were about eight writers on staff, and the magazine had a circulation of 50,000. Each writer worked in one area of specialization — weaponry, for instance, or wheeled vehicles — and saw to "translating" the latest official directives into informal or colloquial language. "We, the writing staff here, have always done the main bulk of the writing in the articles," says Kidd, "and then Will would develop the gag lines and the technical art from the instructions and photographs which we provided. He tied the whole thing together."

The continuities were designed to give Eisner more freedom of expression, according to Kidd. "We would give him the subject, and the technical information to include, if it were technical. Some were just ideas, selling one or two ideas. We would provide him with whatever material he needed [for visual reference] and he would come up with the story line, the words in the balloons, and the art." The finished work was not only edited by Kidd, it was subject to a review in Washington by the



TA
THE STORY YOU ARE ABOUT TO HEAR IS TRUE... EVEN THE NAMES HAVE BEEN KEPT TO PROVE YOU AIN'T INNOCENT.



IT IS FRIDAY 1630 HOURS... I AM C.O. WORKING THE ORDERLY ROOM OUT OF SERVICE COMPANY.



military. They carefully checked the material for accuracy, and looked it over to ensure that nothing was released which in any way cast a bad light on the United States or its armed forces.

"Quite often," Kidd recalls, "they would make drastic changes. I remember one front cover Will drew — it showed a truck buried in mud and soldiers down under it, trying to get it to go — and that was rejected flatly, with the comment that there is no mud on Army posts. That's been an office joke for years — ever since '54, when it happened. I don't know . . . in Washington there, they get touchy at times. There may have been criticism from Congress, or public criticism, I don't know.

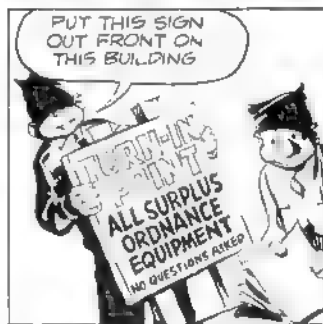
"Another time, Will came up with a front cover showing somebody having a maintenance problem on the moon. It must have been a touchy subject in the Pentagon at that time; we had to kill that front cover. But I think it was only a year or so later that we revived it and printed it. No problem."

These days most of the criticism against the contents of the magazine has been directed not against the depiction of specialized maintenance

problems but against the voluptuous person of Connie Rodd. A campaign spearheaded by Senator Proxmire of Wisconsin has resulted in the increased coverage of Connie's body, as well as that of her black sidekick, Bonnie.

Actually, says Kidd, the complaints have not stemmed from the pictures of Connie and Bonnie in the magazine, but from their use on pin-up style posters. One of these, drawn by Chuck Kramer during the time he was working as Eisner's assistant, shows Connie covered with fake-hippy flowers and body paint which spell out important messages about maintenance. "We don't ever receive the complaints," says Kidd, "but some Congressmen have." He goes on to point out the fact that there is no more skin exposed in one of these pictures than in a Sears-Roebuck catalogue.

"It gets the men's attention. The thing is, some of the people who are critical of *P*S* and the use of the female figure to get attention and to help sell maintenance information don't realize that the people this is intended for are almost entirely men. We're talking to soldiers in combat-type units: infantry, artillery, armour, combat aviation, combat engineers, and similar units. Women are not in

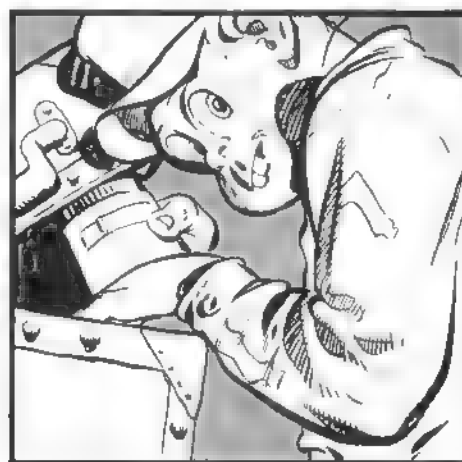


WANTED

Joe's

Dope Sheet

SPARE PARTS



For them who ain't yet heard the news
Free turn-in's a system you'll choose
Bring in parts that you've cached
There'll be no questions asked
F'gawsakes, you got parts we can use.

REWARD

FREE TURN-IN HAS BEEN AUTHORIZED TO MAKE IT EASIER FOR YOU TO
TURN "UNACCOUNTED-FOR" PARTS BACK INTO CHANNELS WITHOUT A LOT
OF PAPER WORK AND RED TAPE...USE IT, IT'S FOR YOU.

THIS ALSO INCLUDES UNSERVICEABLE EQUIPMENT WE CAN SALVAGE.

WE HAVE THE WORLD'S BEST EQUIPMENT...*Take care of it*

those units. That is forbidden by regulations. So we are not aiming at women. Our readers are men."

Just as a black female mechanic was added to the magazine's basic cast during the Vietnam era (when the percentage of blacks in the Army rose), so has the recent influx of women led to the creation of a new pin-up character designed just for them.

"We had to throw a sop to the women, so we added this character called Macon Sparks. He most frequently appears in the articles on communications. He's a sergeant, a handsome, debonaire, knowledgeable type soldier. He looks a little bit like Rhett Butler. We've shown him a time or two with his shirt open." As drawn by Murphy Anderson, Macon Sparks is a wonderfully strange example of sexual equality: the male pin-up for the female soldiers to drool over while they learn the basics of preventive maintenance.

What with the Army's sensitivity about its image, it wasn't long before the goof-off characters of Joe Dope and Private Fosgnoff became an embarrassment. Cheese- and beef-cake, especially when it adorns the person of a skilled mechanic, is one thing; portraying a member of the armed forces as an incompetent jerk is something else again, even if the whole point is to raise a laugh and teach something at

the same time. By the mid-fifties, Joe and his buddy were out. Fosgnoff was actually discharged from the Army (he went on to become a service station attendant, and later surfaced as a busboy in a Hackensack, New Jersey diner), but Joe had an even more remarkable transformation: he lost his "dopey" buck teeth from one issue to the next and his last name was never mentioned again! Just a few issues later he wandered off, virtually unrecognizable in his new mantle of normality, and wasn't heard from until the gala 30th anniversary issue, when he and Fosgnoff returned for a very brief reunion with Connie and the boys. He too had taken up the career of being a busboy. What a comedown for the guy who singlehandedly ruined every jeep in the ETO and went on to repeat his destruction derby in Korea!

The comic book continuity, originally titled "Joe Dope," became, with Joe's departure, "Joe's Dope," a name it has retained to this day, despite the obvious lack of anybody named Joe in the series. The characters are much more likely to be wearing regulation uniforms now than they were in Eisner's day, when Connie would don a wooly red union suit for winterizing trucks and a bathing



suit for washing them in the summer. Sic transit gloria cheesecake.

Eisner describes the changes wrought on the magazine as "a progressive attempt to sanitize it" on the part of the military. "If you look at *P*S* over the years, it gets a lot less . . . 'juicy,' if you will. It's constantly being sanitized. And now it's a very antiseptic magazine. But you've got to think of it in terms of the time. Publications are always a product of the climate of their time. When *Army Motors* got started — simply because the Army was desperate for anything — the guys in the field *loved* it. They would write us tremendous letters, like, 'Me and my buddies were out in the field and we couldn't find a technical manual and here was this *P*S* magazine that saved my fuckin' life!' We'd get letters like that, and the Army let us do it our way because it was war, and they will do anything that works during a war situation.

"But now the military is in a garrison situation, and in a garrison situation the freedom to allow individual expression is mitigated. There is more attention placed on things like discipline, conformity, and



USE FREE TURN - IN

IT'S AUTHORIZED

AND NOW BACK TO HAIRNET
THE INSPECTION TEAM FOUND
B' COMPANY NOT GUILTY.....



.... WHILE JOE DORE WAS GIVEN
A 3-DAY PASS FOR HIS PART
IN THE AFFAIR.....



788

clothing than there is during a war situation. And it shows in the magazine."

This sanitization certainly didn't hurt the circulation of the magazine: by the beginning of the Vietnam War, 140,000 copies were being distributed every month — and at the height of the conflict, circulation was up to 195,000. Things have leveled off since then, of course, but the magazine

*"P*S magazine represented an advance in the application of sequential art. For the first time I was able to really apply this art form to a dimension other than pure entertainment. For me, that was terribly important."*

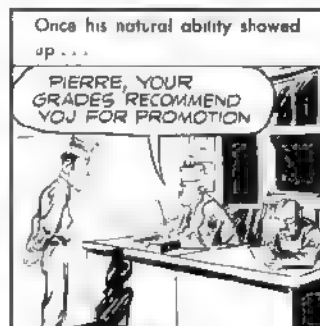
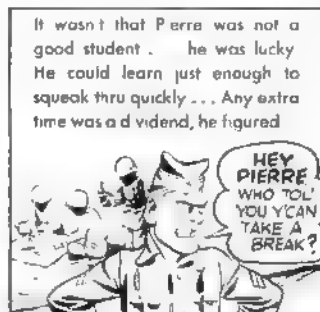
still reaches over 150,000 soldiers and civilians. Yes, civilians — private citizens can subscribe to *P*S*, just like they can to *Time* or *Newsweek*. (A subscription costs \$12.00 per year and checks should be made out to the Government Printing Office, Superintendent of Documents, Washington, DC 20402; foreign subs are \$15.00 per year. Some back issues are available [none with Eisner art] and inquiries about these should be addressed to *P*S* Magazine, c/o USAMRSA, Lexington, Kentucky 40511.)

Because Will Eisner's artwork is much in demand among collectors, it might be useful to note that only the very earliest issues of *P*S* were filled with page after page of his work. As soon as the magazine was an established success, he began to delegate responsibilities to various shop assistants. Among these were Dan Zolnerowich, better known for his work on *Sheena* for Fiction House. He seems to have done a lot of the technical art, and he remained with Eisner in this capacity throughout the fifties and sixties. Chuck Kramer, who had the ability to mimic Eisner's work very closely, came to be Eisner's regular inker by the sixties. It was he who drew the many animated machines, the trucks and typewriters with faces, which populated the Vietnam era issues. Kramer also inked the *Spirit* revival stories Eisner drew in 1966-67 for the New York *Herald-Tribune* and Harvey Comics. He has since emigrated to Israel, where he now resides.

Mike Ploog, a former Marvel artist who is currently working in the field of animation, was a shop assistant during the late 1960s. Murphy



476



477

Anderson, a longtime fixture at DC Comics (where he inked such celebrated series as *Adam Strange* and *Green Lantern*) began working for Eisner on the magazine in 1967 and is, as previously mentioned, in charge of the shop that is now turning out the artwork for it. Anderson's very straightforward "heroic" approach is evident in the spot illos of Connie Rodd from the late sixties, and when he took over the entire production of the magazine, his trademark Irish leprechauns suddenly appeared everywhere.

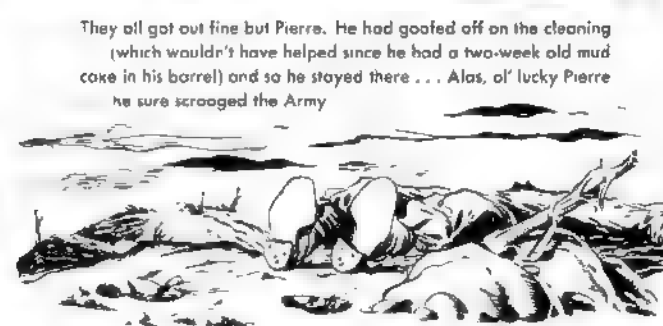
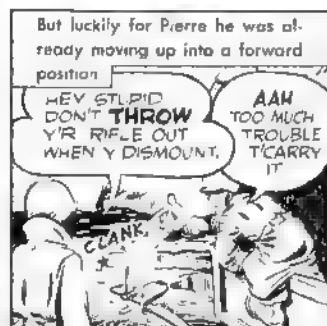
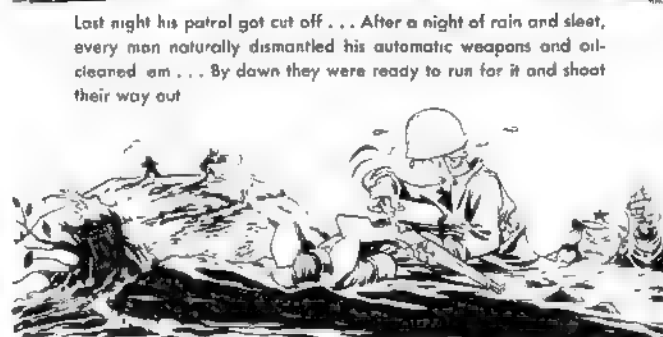
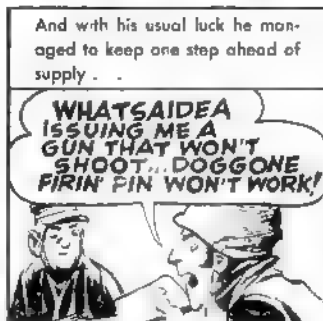
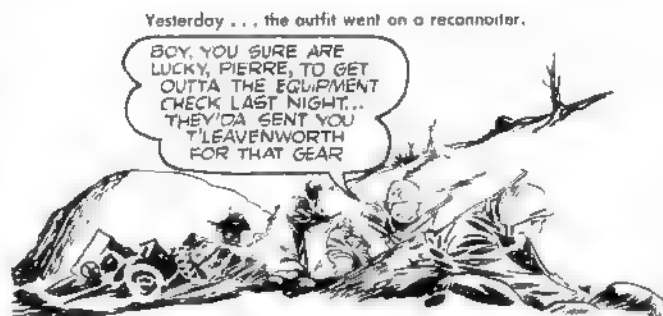
Hardcore collectors might also be interested in the existence of a *P*S*-clone produced by the South Vietnamese Army during the war there. The title of this digest is *Bao Toan Quan Dung* and it features a Vietnamese Connie Rodd called Kimchy. The amazing thing is that virtually all of the artwork consists of light-table tracings of Eisner's drawings for *P*S*, right down to the covers and centerspreads, with only the genetic heritage of the characters changed. Issue, no. 35, published in 1971, actually goes so far as to portray Kimchy in a skimpy Santa Claus costume — something fairly normal for Connie, but decidedly outre as far as

the Buddhist Vietnamese are concerned!

How did Will Eisner feel about producing a comic book designed for use by the military? The answer is conditioned by the fact that when he

*"There are those who look at P*S and say, 'Will, you're training people to kill. That's bad.' But I say, 'No, I'm training them to save their own lives. That's good.' It's an unresolvable argument."*

began the work, during World War II, America was involved in a conflict so overwhelmingly necessary and right that it was only proper to give one's all



478

479

to the cause. It was a crucial point in Eisner's career, too. He had made a name for himself as an innovator in the comic book field, he had a popular syndicated strip in his hands (to which he owned the copyrights, it must be noted), and he was, at a very young age, the director of a profitable studio, for which he wrote scripts and edited comics. He was looking for new fields to conquer:

"Army Motors, and its successor, *P*S* magazine, represented an advance in the application of sequential art. For the first time, I was able to really apply this art form to a dimension other than pure entertainment. For me, that was terribly important. The fact that it was the Army that was willing to let it be done was of no moment, as far as I was concerned. The Army didn't accept it at first; I forced it down their throats. They had to take it, because they were desperate: they had to train people and teach people very quickly.

"As far as I was concerned, I was helping people save their lives. There are two ways of looking at a glass of water. You can think of it as half full or as half empty. There are those who

look at *P*S* and say, 'Will, you're training people to kill. That's bad.' But I can say, 'No, I'm training them to save their own lives. That's good.' It's an unresolvable argument; it depends on which side of the fence you stand.

"I was often questioned during the [Vietnam] War as to what I was doing, lending my talents to something as heinous as the military. I also asked myself that question. I'm not without principles. I was aware of what I was doing, and as a matter of fact, I was rather proud of it. I felt that as long as we have a situation where somebody has to learn how to operate this kind of equipment, whether it's a gun or a tank or a jeep, and men are being killed as a result of poor training or faulty equipment, then I was performing a service by teaching them how to survive. That was my moral justification.

"As far as my professional justification, that's simple: I wanted to expand the use of sequential art, or comics, as a tool. The sad thing is that no one has ever gone beyond that first step."

The critics love it.

You'll love it.

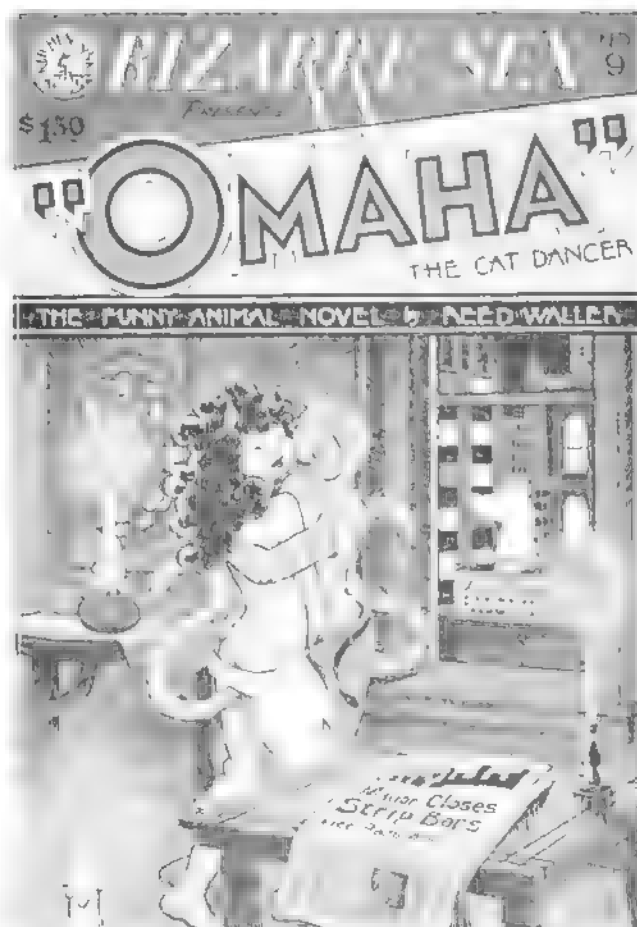
REED WALLER'S OMAHA

"Reed Waller's first solo comic book rises right to the top of the heap in my opinion. *Omaha* is a stunning debut and a darn good story in every way. ...This book is recommended very, very highly. This guy has it, and he is only going to get better as he goes along." ---Cat Yronwode

"While we don't normally handle *Bizarre Sex*, due to its content and our younger audience, I was compelled to make an exception for this issue [*Omaha*]. The story as well as the art is intriguing, thought-provoking and good entertainment."

---Bud Plant

"No, Chuck is not Fritz the Cat — he's taller. *Omaha* is not a woman stripper with a tail; she's a bonafide pussycat. *Omaha* is great, fantastic, slick, cute, wonderful sexy funny animal comics!" Joel Thingvall



The long-running underground series, *Bizarre Sex Comix*, ordinarily features short comics stories by a variety of artists in each issue. But issue No. 9 is devoted entirely to Reed Waller's comic novella. *Omaha* is, at once, a funny animal story, a mystery, a romance and an adventure. Don't let the "bizarre" in the title throw you off. However, there are sex scenes. So sales are restricted to adults. But the last thing *Omaha* is is a "dirty comics."

Ask for a copy at your favorite local shop or clip the coupon at right.

NOTE: A sequel to this first OMAHA story will appear in *Bizarre Sex* No. 10 — to be published in spring! This same issue will feature a wild cover by Bil (*The Dinosaurs*) Stout... a back cover by Jay (*Young Lust*) Kinney... plus! 16 pages by Guy (*Inner City Romance*) Colwell... Bill (*Cerebus*) Loeb... John Pound... Steve Stiles... and Rick Geary!

Kitchen Sink Comics, No. 2 Swamp Rd, Princeton, Wis. 54968

Enclosed is \$2. Please rush me a copy of *Bizarre Sex* No. 9 (Reed Waller's "Omaha") in a plain brown wrapper. I certify that I am 18 years of age or older.

Signature _____

Name _____

Address _____

City _____ State _____ Zip _____

BACK ISSUES



NUMBER 19

Beautiful P'Gell waterfront cover and a P'Gell story inside. First episode of Will Eisner's new 8 chapter comic novel, *Life on Another Planet*. Plus: two Chapparelli Lode stories and a Halloween piece starring *The Octopus*. Plus preview of *A Contract With God*.



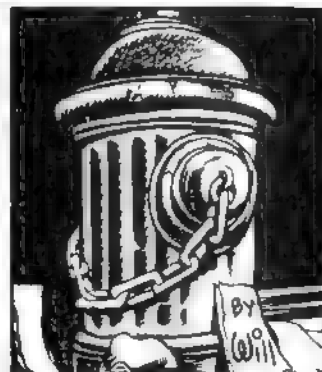
NUMBER 21

Life on Another Planet switches to full-page format. Another Wally Wood episode of *The Spirit*. Essay on Comic Art, Part 3. Five reprints



NUMBER 23

Silk Satin/Spirit bondage cover. The Origin of Silk Satin. "No Spirit Story Today" episode. Wood, reprints, Planet, Checklist, etc. Department of Loose Ends column begins.



NUMBER 24

Very first appearance of *The Octopus*. Lovely *Skinny Bones*. Not-so-lovely *Mathilda Dolan* (the communist's sister). Another pre-war story—Boomerslag. Classic Slippery Ball splash. Wood and more



NUMBER 25

Lovely cover composed of old *Spirit* Sections as posters, colored by Leslie Cabarga. Report from Europe. "The Return of Autumn Mews." Reprint stories, etc.



NUMBER 26

Swashbuckling *Spirit* cover. The only two Nyron Rose appearances. *The Octopus* & *The Spirit* save each others lives. The exciting conclusion of *Life on Another Planet*. Another new Eisner story, "The Public Interest" And more



NUMBER 27

Full-color centerfold and related pages of brand new Eisner material. "Treasure of Avenue C." An Eisner-Lou Fine *Spirit*. *The Octopus*, Mr. Carrion. "Amulet of Osiris"—two versions. Pre-war story, checklist



NUMBER 28

Will Eisner interviews Gil Kane! Jules Feffer kills Will Eisner in a 1950 spoof! The last of the Wood Outer Space series, plus unpublished scripts of what would have happened next! Plus: A Sand Saraf story, a Lou Fine *Spirit* and an Alex Toth letter. What can you ask for in a single issue?



NUMBER 29

Eisner tackles Hamlet in this issue's experimental graphic. Also Essay on Expressive Anatomy, Jewel of Gizeh episodes, another Fine *Spirit* and Eisner's "Social Values on the Planet Ferma"



NUMBER 30

The fabulous *Spirit* "JAM" issue! 50 different artists and writers take part in a special 36-pg story! Kurtzman, Corben, Rogers, Miller, Austin, Caniff and many others join Eisner in the zaniest *Spirit* ever!

No. 1-16 of *The Spirit* magazine were issued by Warren Publishing Co. and are not available from us (check the Free Classifieds in our Letters section for these and other out of print issues). Some back issues are very low in stock, so order today to guarantee filling your collection. All back issues are mailed carefully packed in padded envelopes with stiff cardboard sandwiching.

Kitchen Sink Comix, 2 Swamp Rd, Princeton, Wisc. 54968

Please send me the back issues of *The Spirit* circled below.
I have enclosed \$3.00 for each back issue (postage included)
I have enclosed a total of \$_____ (Wis. residents add 4% tax)

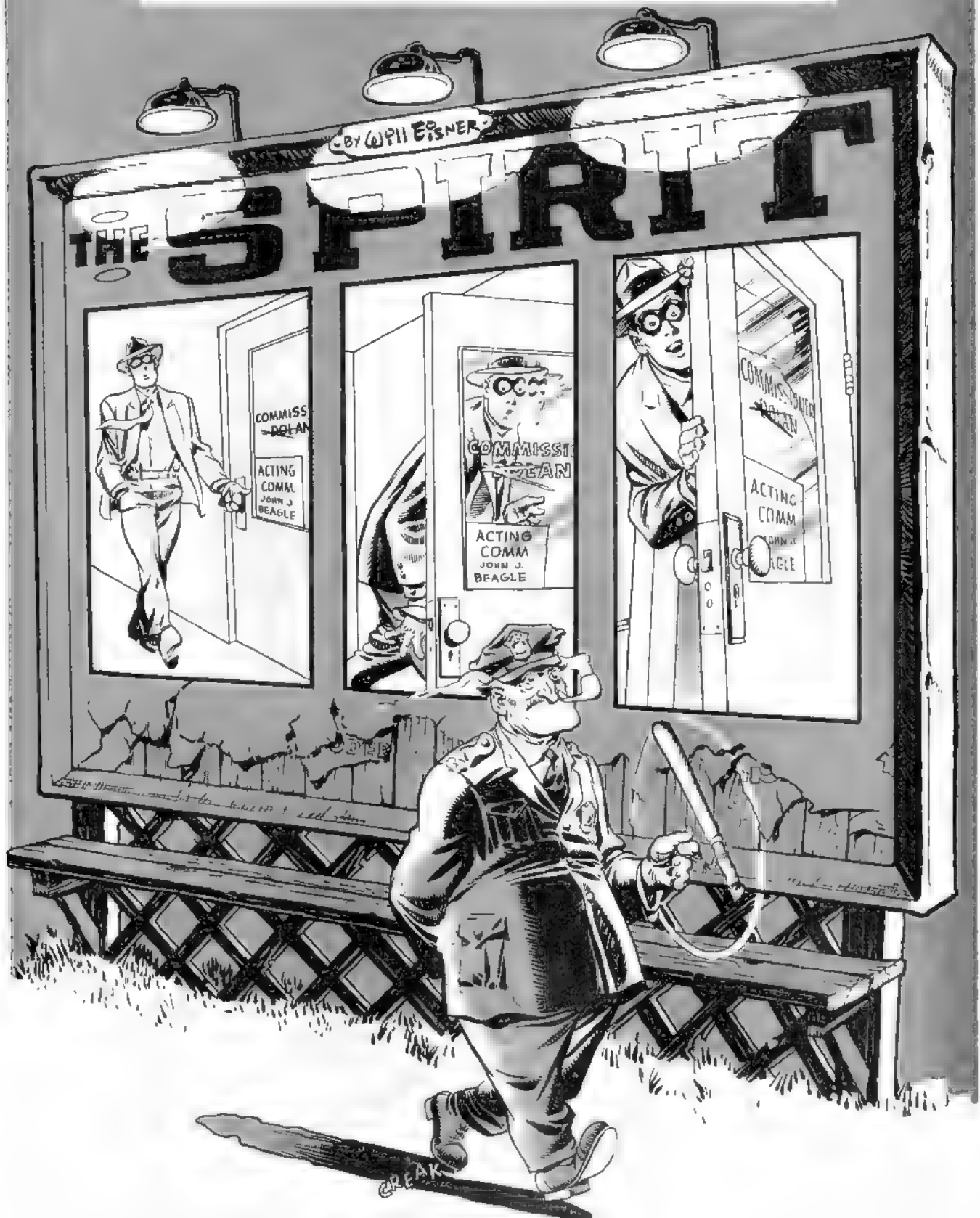
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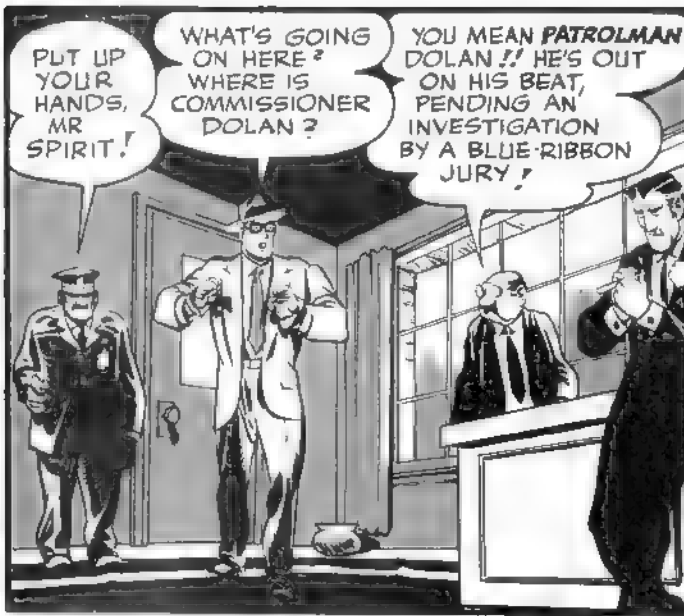
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CITY _____ STATE _____ ZIP _____

Dolan Walks a 'beat'!



ORIGINALLY PUBLISHED APRIL 17, 1949



PUT UP YOUR HANDS, MR SPIRIT!

WHAT'S GOING ON HERE? WHERE IS COMMISSIONER DOLAN?

YOU MEAN **PATROLMAN DOLAN**? HE'S OUT ON HIS BEAT, PENDING AN INVESTIGATION BY A BLUE-RIBBON JURY!



DOLAN...DEMOTED... TO A PATROLMAN? WHAT ARE YOU TALKING ABOUT?

THERE'S A NEW REGIME IN POLICE HEADQUARTERS...WE ARE NO LONGER GOING TO ALLOW OUTLAWS TO DO OUR POLICE WORK FOR US! EVERYTHING WILL GO THROUGH CHANNELS FROM NOW ON...DOLAN WAS FIRED FOR JUST SUCH INFRACTIONS, AND YOU WILL STAND TRIAL FOR 18 PETTY MISDEMEANORS...**ARREST HIM!!**



GOOD WORK, COMMISSIONER BEAGLE! MY PAPER, THE DAILY CRUSADER, WILL COMMEND YOUR ACTIVITIES!

THANK YOU, MR. STAIN... AFTER ALL, IT WAS YOU WHO PUT ME HERE!



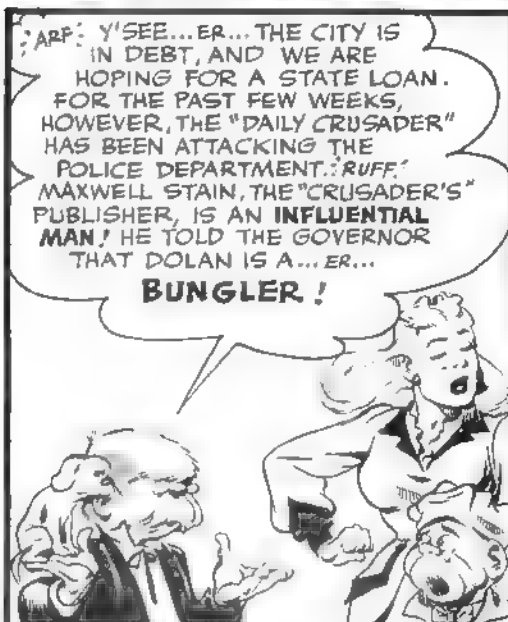
MEANWHILE...CITY HALL...



MAYOR BOWSER! WHAT'S THE IDEA OF SUSPENDING MY FATHER?

YEAH..AND ARRESTIN' MAH BOSS, THE SPIRIT?

RUFF! COME IN, MISS DOLAN, AND LET ME EXPLAIN...



ARF: Y'SEE...ER...THE CITY IS IN DEBT, AND WE ARE HOPING FOR A STATE LOAN. FOR THE PAST FEW WEEKS, HOWEVER, THE "DAILY CRUSADER" HAS BEEN ATTACKING THE POLICE DEPARTMENT. **RUFF!** MAXWELL STAIN, THE "CRUSADER'S" PUBLISHER, IS AN **INFLUENTIAL MAN!** HE TOLD THE GOVERNOR THAT DOLAN IS A...ER... **BUNGLER!**



NATURALLY, THE GOVERNOR IS HESITATING... INCOMPETENT POLICE DEPARTMENT, AND SO FORTH... WHAT COULD I DO? I HAD TO SUSPEND DOLAN AND PUT STAIN'S MAN IN!

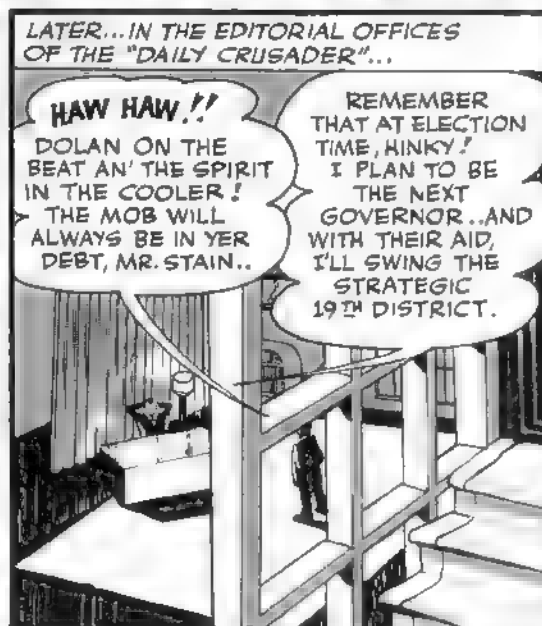
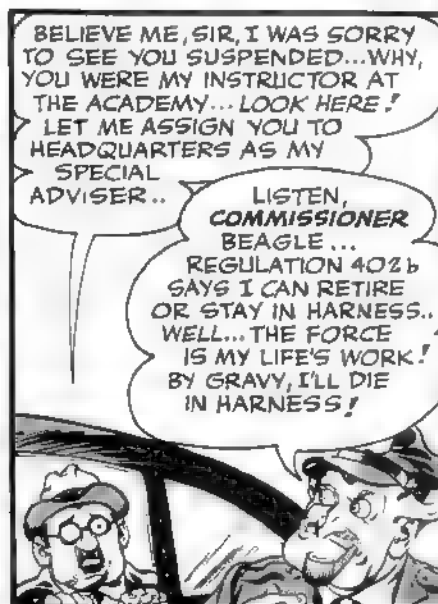
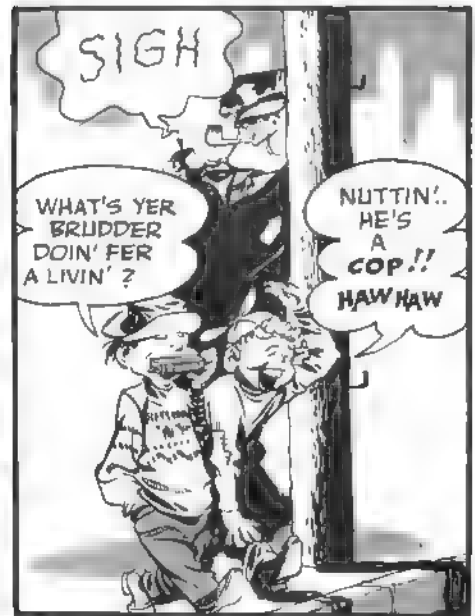


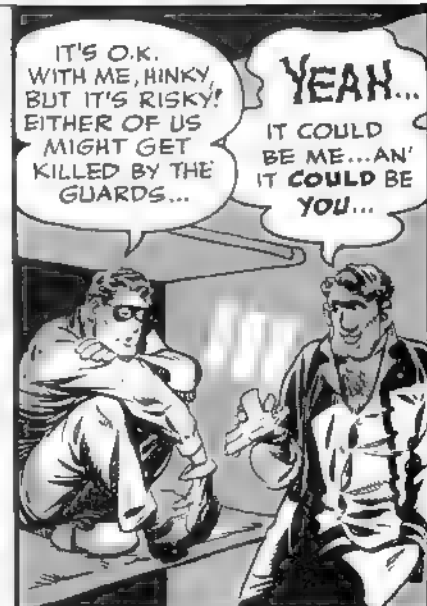
WAIT.. I. PLEASE, WHAT COULD I DO?

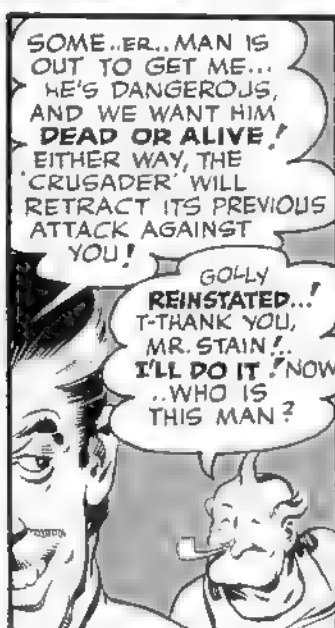
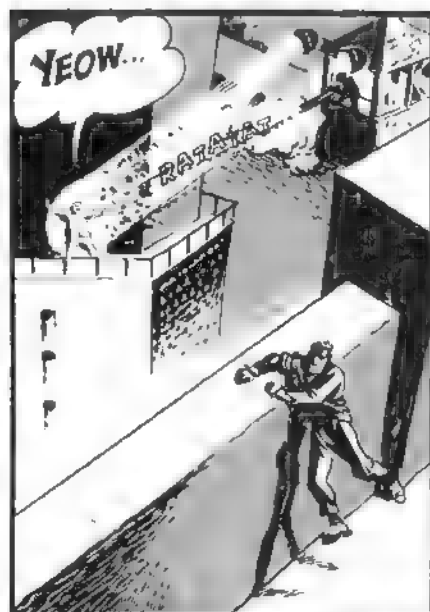
BAW! WHAT'LL WE DO NOW?

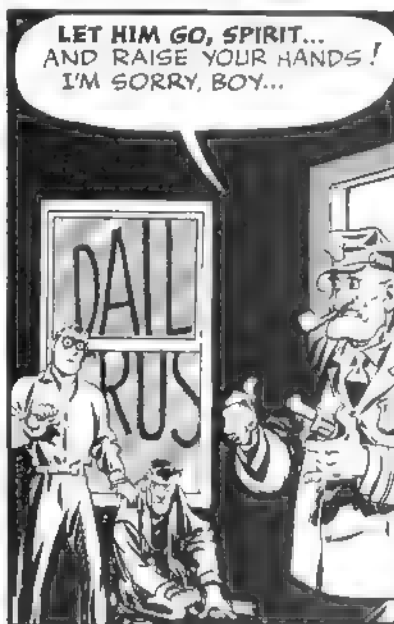
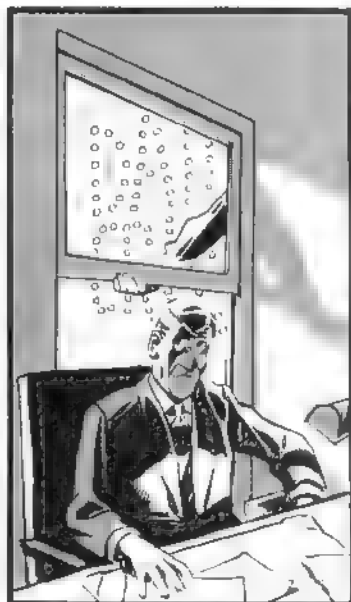
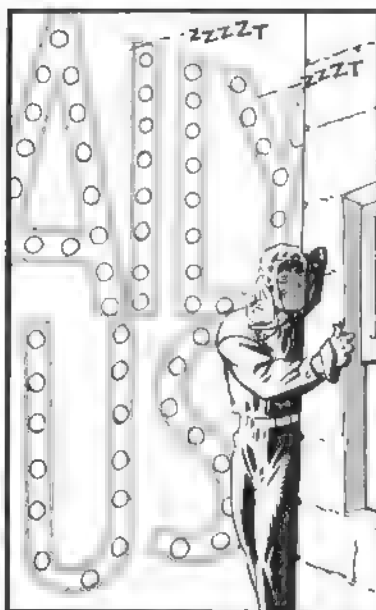
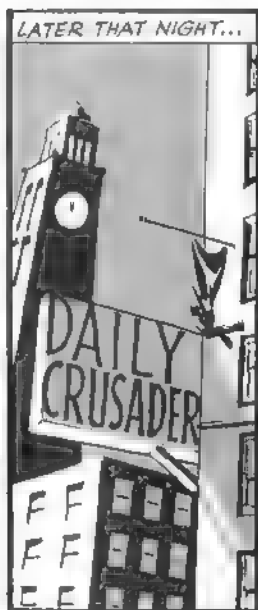
SEE THE GOVERNOR !!

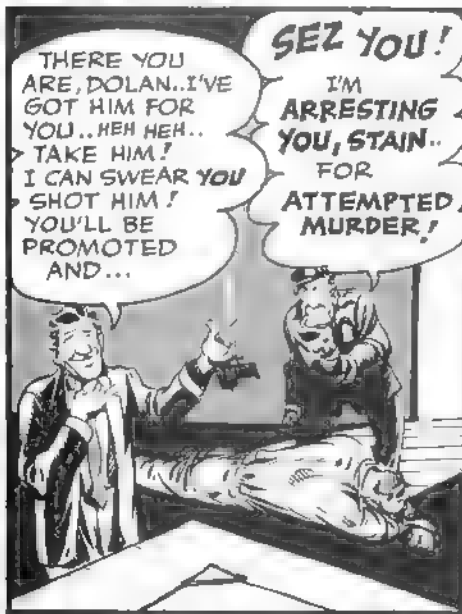
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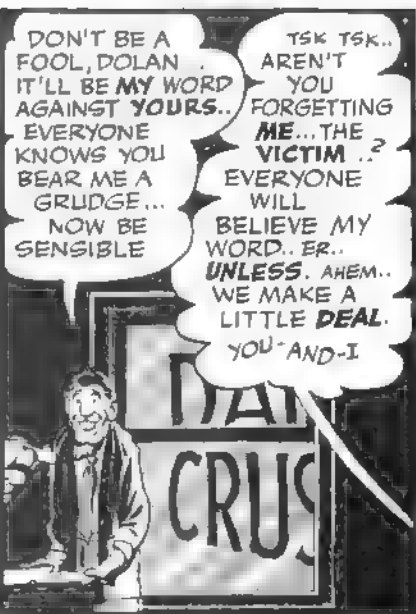






THERE YOU ARE, DOLAN..I'VE GOT HIM FOR YOU...HEH HEH... TAKE HIM! I CAN SWEAR YOU SHOT HIM! YOU'LL BE PROMOTED AND...

SEZ YOU!
I'M **ARRESTING YOU, STAIN..**
FOR **ATTEMPTED MURDER!**



DON'T BE A FOOL, DOLAN. IT'LL BE MY WORD AGAINST YOURS.. EVERYONE KNOWS YOU BEAR ME A GRUDGE... NOW BE SENSIBLE

TSK TSK... AREN'T YOU FORGETTING ME...THE VICTIM...? EVERYONE WILL BELIEVE MY WORD..ER.. **UNLESS..** AH.. WE MAKE A LITTLE **DEAL.** YOU-AND-I

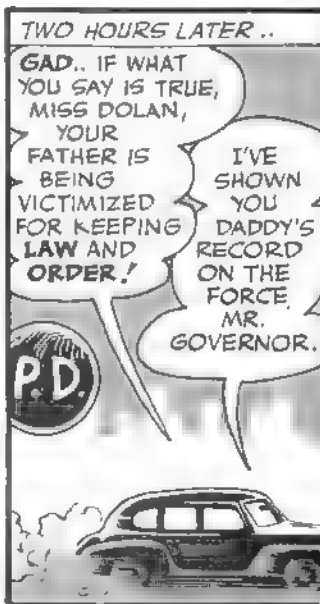


RETRACT YOUR STATEMENTS ON DOLAN IN THE 'CRUSADER'...PRINT A PLEA FOR HIS IMMEDIATE REINSTATEMENT IN BANNER HEADLINES ON PAGE ONE!! DO THIS...AND I WON'T PRESS CHARGES...



I'M WAITING FOR AN ANSWER, STAIN !!

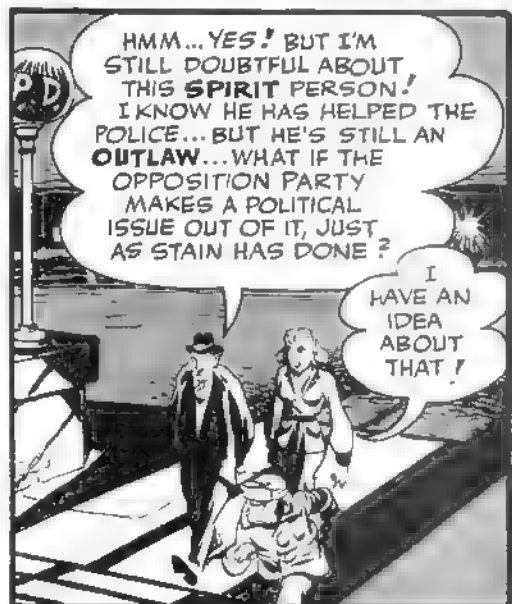
H-HELLO... COMPOSING ROOM.. I WANT A **CHANGE** ON TOMORROW'S LEAD PAGE... 48 POINT BANNER HEADLINE..IT READS **"REINSTATE COMMISSIONER DOLAN!! 'CRUSADER' FALSELY INFORMED ON DOLAN STORY..."**



TWO HOURS LATER ..

GAD.. IF WHAT YOU SAY IS TRUE, MISS DOLAN, YOUR FATHER IS BEING VICTIMIZED FOR KEEPING LAW AND ORDER!

I'VE SHOWN YOU DADDY'S RECORD ON THE FORCE, MR. GOVERNOR.



HMM...YES! BUT I'M STILL DOUBTFUL ABOUT THIS **SPIRIT** PERSON! I KNOW HE HAS HELPED THE POLICE...BUT HE'S STILL AN **OUTLAW**...WHAT IF THE OPPOSITION PARTY MAKES A POLITICAL ISSUE OUT OF IT, JUST AS STAIN HAS DONE ?

I HAVE AN IDEA ABOUT THAT !



WELL, 'COMMISSIONER' DOLAN ?

I'M GLAD TO HAVE YOU BACK AS MY SUPERIOR, SIR.. RUNNING THE FORCE IS TOO BIG A JOB FOR ME!

BUT WHAT ABOUT YOU, SP RIT? YOU'RE STILL UNDER **ARREST** FOR **BREAKING JAIL!** HOW ARE WE GOING TO GET YOU OUT OF THAT?

SIMPLE



THE GOVERNOR !!

I'M GLAD TO SEE YOU BACK IN OFFICE, COMMISSIONER... AND AS FOR YOU, SPIRIT...YOU'RE **THROUGH WORKING OUTSIDE THE LAW!** YOU SEE.. I'M MAKING YOU A **SPECIAL DEPUTY** TO COMMISSIONER DOLAN'S OFFICE!

OH, SPIRIT I'M SO **HAPPY...**

Y'MEAN NOW WE GOTTA TAKE **ORDERS** FROM **MYSTUH DOLAN?**

**COLORING
BOOK**

Featuring
**ALL TIME GREAT
"SPLASH" PAGES**

BY
**Will
EISNER**

Kitchen Sink Press
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BOOK** at \$3.50 postpaid (or 2 copies for \$5.50
postpaid. Ship my book(s) in a padded envelope

featuring
ALL TIME GREAT
"SPLASH" PAGES

BY
**Will
EISNER**

Don't confuse this **SPiRiT COLORING BOOK** with the new **SPiRiT COLOR ALBUM** advertised elsewhere in this issue! This is a large (10" wide x 14" high) book featuring classic **Spirit splash pages** (like the Jane Russell parody above) that *you* can co or in yourself! The heavy paper accepts waterco or, markers, etc. And each drawing is accompanied by background text by **Will Eisner** himse f. Full-color covers \$3.50 ppd.

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Send me ____ copy(s) of the **SPiRiT COLORING BOOK** at \$3.50 postpaid (or 2 copies for \$5.50 postpaid. Ship my book(s) in a padded envelope protected by stiff cardboard please!

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Wisconsin Residents must add 4% state sales tax

The SPIRIT'S DICTIONARY for ADULT

COMIC
BOOK
READERS

AWK!

USUALLY SPOKEN BY
VILLIANS SURPRISED BY
THE TURN OF EVENTS.

BOINGG!



CH*KE

AN EMOTION USUALLY SHOWN BY TOUGH
OLD POLICE COMMISSIONERS WHO ARE
REALLY TOO TOUGH TO CRY OUT LOUD!

GLAK...

UTTERED BY
VILLIANS WHEN
CHOKED, SHOT
OR DYING.



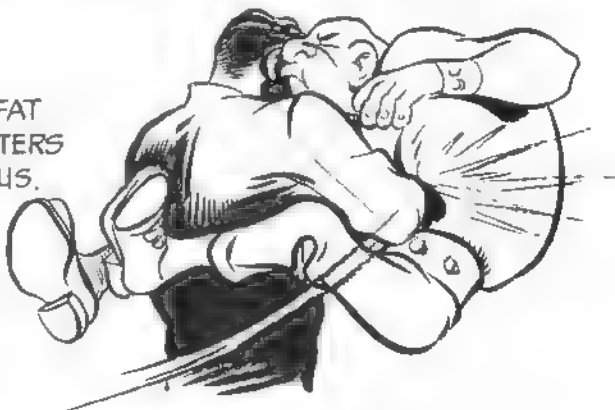
HMMMMM

THIS MEANS HE KNOWS SOMETHING... USUALLY SUGGESTS
THAT HE'S GOT THE WHOLE CASE FIGURED OUT.



OOF

USUALLY UTTERED BY FAT
SUPERPOWERFUL MONSTERS
WHEN HIT IN SOLAR PLEXUS.



POW
SLAM

ORDINARY BLOWS
TO THE BODY,
OR OTHER PARTS OF
THE ANATOMY.

URK



WHEN SKINNY BIRDLIKE CROOKS
GET INTO SUDDEN TROUBLE.

ZOOMMM

13 SPIRIT STORIES

IN FULL COLOR!

SPIRIT COLOR ALBUM, Volume I

A book SPIRIT fans have been demanding for years! Thirteen full-length SPIRIT stories in *full color* have been collected into a handsome hardbound album!

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Stories included are: *The Spirit Origin...Perfect Crime...Life Below...The Guilty Gun...Ten Minutes...Black Gold...Sammy & Delilah...Mister McDool...Hangly Hollyer Mansion...and more!*

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LETTERS

ANIMATOR LIKES "SHOP TALK"

The Eisner/Kurtzman "shop talk" in No. 31 was a rewarding piece! Being a struggling animator, I'm always looking for new ways to convey ideas when storyboarding. This is difficult enough in comics, but it can be mind-racking in film, due to timing and camera elements.

While reading this interview, a certain 1953 UPA Studios cartoon came to mind, titled *Tell-Tale Heart*. The film's style reminded me of both Eisner's and Kurtzman's works. I hope that both gentlemen will comment on the renaissance in animation in their next interview. I'm all ears!

Keith Folk

4718 Patterson, Chicago, Illinois 60641

THE CROWLER PURRS

I purposely held off writing re "Life On Another Planet" because I was too enthusiastic about it. I thought a cooling off period would allow me to divine flaws in it and I could write a letter that wasn't so sycophantic. What impresses me most is that a man whose work made him legendary thirty to forty years ago continues to work and even surpass his better known early work. You don't know how it grips me to write a letter without a single complaint (I'm not called "The Growler" merely because of my basso profundo voice) but any bitching I did would be nit-picking. I only hope that I can have 1/10 the impact you've had on the art world. In the meantime, try to mess up just a little, huh? It'll ruin my rep if I have to write another candygram like this, dig?

Billy Christian

1203 1/2 18th Street, Huntington, W.V. 25701

HE EVEN LIKES THE ADS!

The mouth waters at the thought of further Eisner color books, as well as Kitchen Sink's forthcoming *Goodman Beaver* volume.

And thanks, too, for the *Spirit Magazine*. Aside from all the wonderful Eisner reprints (and new material), the text material and odd features—even the ads—are consistently interesting too.

David Wolf

244 Waverly Place, New York, New York 10014

JAM ISSUE WAS THE PITS!

I care a great deal for *The Spirit*! It's been my favorite comic since I discovered it way back in '74. Like many others, I was delighted when Kitchen Sink took up the banner, but the last few issues have caused me great consternation. Issue No. 30 was the last straw. I can no longer remain silent!

I see *The Spirit* as a showcase of classic comic art otherwise unobtainable for us

younger fans. As such, it should be dignified, serious and well-executed, complimenting and enhancing Will Eisner's wonderful character. Lately, I feel the magazine has dropped its standards to a par with other silly, self-indulgent undergrounds.

The covers so far have been ugly compared to most of Warren's. Covers No. 19, 21, 25 and 29 being beautiful exceptions. Will's dull watercolors fail to convey the "spirit" of *The Spirit*.

Ever since No. 27, more ads have crept in, and many precious pages have been wasted on idiosyncracies like Alex Toth's 2-page letter and the horrible story synopsis in issue 28. And if the Essays on Comic Art are here to stay, do something about the accompanying illustrations. They're damn eyesores.

I'm delighted to see new material by Will, but only if it's up to his own very high standards. "A Big Business" (issue 18) and "The Public Interest" (issue 26) fell clearly below the mark. The art was terrible. "Life On Another Planet" was brilliant, though I thought the art was too sketchy and rough. I'd like to see more stories like "Treasure of Avenue C." That was a real treat.

But issue No. 30 was the pits! It left me feeling cheated. It made *The Spirit* look ridiculous, and most of the art was awful!

I hope you'll consider my points seriously. I'm sorry if I sound a little harsh, but I care a great deal for *The Spirit Magazine*.

David John Scherpenhuizen

Silvanushof 9, 6215 RS Maastricht, Netherlands

JAM ISSUE: A MAGNIFICENT WORK

My order of American comics arrived after a long trip by sea mail (2 months) but the package contained some great stuff. The cover of *Nard n' Pat* No. 2 was a big laugh-getter. But above all, *The Spirit* No. 30—the jam issue—is great. It is more than great: it is a magnificent work in comic art and in comics publishing history. I wish to order two additional copies with my enclosed new order.

Alban Dorr

Puttlinger Strasse 10; 6625 Puttlinger 3, West Germany

MORE JAM RESPONSE FROM AFAR

One of my "agents" in San Francisco sent me a copy of the "jam" issue of *The Spirit*. My first reading gives me the impression of mainly fan material with many in-jokes (who's the character coming out of the Phoenix Bar & Grill crying, "Jean, oh Jean!")?! But the artwork was impressive, especially Dean Motter and Steve

More Letters on next page...

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HARVEY SPIRIT No. 2, Warren Spirit No. 12, 13, 14, 15, 16; Spirit Bags No. 1-4. Reasonable prices only. Raymond R. Guillaume, Jr., 4360 Kirkwood, Zachary, LA 70791.

KITCHEN SPIRIT No. 18. I can't find this anywhere. Can anybody help? John J. Lewandowski, 456 Central Ave., Jersey City, NJ 07307.

ORIGINAL ART by Will Eisner, and original Spirit Sections. Send prices to: Billy Roberts, 122 Central, Box 4, Maize, Kansas 67101.

WANTED TO TRADE

TRADE for SPIRIT and Lady Luck duplicates, all same or mixed. Heavy Metal Sept-Dec. '77, Jan. - July '78. One for one. Pay own postage. R D. Null, 501 North 1st Ave., Maiden, N.C. 28650.

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WARREN SPIRIT No 1-16, Kitchen Spirits 17-32 (plus 2 extra copies of No 18), Harvey Spirit 1-2, Spirit "Undergrounds" No. 1-2, Spirit Bags No. 1-4, Tabloid Press ("The Invader"), plus *Eerie* No. 54-55 (1 story in color of *The Spirit* each issue). Make offers or contact: Edward Dumas, 207 Murrie Street, Holbrook, N.Y. 11741. Or phone 981-0329

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BY DAVE SIM

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Richard Bruning / Abrams Studio

Leialoha. I saw Eisner's influence on both.
Erick Gilbert
3 Rue Tlemcen, 75020 Paris, France

BEST MAGAZINE SHE EVER READ?

I have been reading all kinds of comics. I'm the world's biggest Richard Corben fan. And I've concluded that you are the best publisher of alternative comix. And I also want to tell you that I think that *The Spirit* No.30 was one of the best — if not the best — magazines I have ever read!

Woody Compton

WHAT EXACTLY IS BLOWING OUT?

I have finally obtained *Spirit* Bag No.3 after looking for three years, completing my set of these. I wrote one of your advertisers in the "Free Spirit Classifieds" for the bag. As usual, stationed where I am, I get the magazine late and the *Bag* was already sold. But the fan wrote me back immediately, telling me that the *Bag* was being auctioned off by Camelot in Houston. I was able to bid on it just in time to get it. I think this is a prime example of the type of people *Spirit* fans are. I just wanted to pass the story on to you.

Also, on the Letters page a while back, you mentioned that you were going to "blow out" the color of an original *Spirit* section [the Hitler story]. Could you explain how "blowing out" is done? I don't think I'm the only reader that is "information deficient" (dumb) in that regard.

CTA1 Jerry Edwards

Box 498, Naval Security Group Activity, FPO
New York, NY 09518

Blow-out expert Denis McFarling replies: The process used in "dropping color" from colored comic art is a complex one. Roughly, filters are used to "hold" color from the negatives while specialized films are used which are not sensitive to certain colors (for instance Pan Film is used to "drop" red). The negatives are combined and a contact print is made. Will touches up the print, applies tones, and you see the results. We hope to thus resurrect stories for which the art is gone and no line proofs exist.

HOW ABOUT A NEW SPIRIT STORY?

Just a word to say how much I love your *Spirit* Magazine. Just one thing: I would really like to see Will do some new *Spirit* stories. His covers are still excellent. So how about having a go at this in '82, Will?

David Gryc

17, Shakespeare Rd, Sittingbourne, Kent, England

CONSISTENT BEST SELLER

We continue to do very well with *The Spirit* magazine in our store; it is the only magazine which consistently sells out each issue. Keep up the good work.

Douglas Menville/Collectors Book Store
6763 Hollywood Blvd., Hollywood, CA 90028

A LIFETIME OF ENJOYMENT

I loved *Spirit* No.32 because we were able to sample the many faces and moods of Will Eisner. "Tale of the Dictator's Reform" features psychologically revealing close-ups, great fluidity of form in both

characters and backgrounds, and prominent use of shadows to convey action and atmosphere. The last scene in "The Last Mile" changes rapidly from panel to panel to achieve a cinematic effect. Characters are clearly delineated and unambiguous. In "Klink Vs. The Octopus" even more emphasis is placed on faces and expressions to reveal emotion. The culmination of this trend, which underlies Eisner's work, is "Subways." Body language and powerful figure movement even supplant highly exact facial information in the telling of the story. This approach characterizes all of Eisner's most recent work, such as the portfolios and *A Contract With God*. Its continuity and development from his earliest graphics reveal much about his artistic evolution. I loved Eisner's work since I discovered it in Harvey's reprints (I was a confirmed *Superman* fan till then). Eisner's *Spirit* shaped my appreciation of graphic stories as art. Thanks for a lifetime of enjoyment.

Louis Morra

112 West 72nd Street, New York, NY 10023

STANDS THE TEST OF TIME

In the letter column of *Spirit* No.6, back in 1975, I said that *The Spirit Magazine* was "literally a dream come true." Almost seven years later, I still enjoy each issue just as much. *The Spirit* passes the test of time with flying colors, and will never need a face-lift, just some fresh bandages every now and then.

Mike W. Barr

Address withheld by request

ENJOYS THE NEW COVERS

I am a fairly recent fan of *The Spirit*, collecting both original *Spirit* sections as well as the reprints, since 1972. I really enjoy the new covers and stories created for the current magazine series. I feel that, like the old *Judge* cartoonist, Eugene Zimmerman, Eisner gets better as years go by, no longer having to rely on fancy pen strokes to pull off a successful illustration. It's not that I don't appreciate great embellishment (Lou Fine being one of my favorites!) I just feel that a truly great illustration need not depend on a lot of detail.

Has Will Eisner ever thought of writing a book on cartooning and illustrating comic strips? I believe it would be both successful and instructional for aspiring young artists in this difficult medium.

Lee Wright

5109 N. Tampa Avenue, Tampa, Fla. 33614

SPIRIT BRINGS BACK A FEELING

When *The Spirit* is at its best, it is the best there is... not in telling a cops and robbers story, but in giving the reader a short story about human frailty. Will Eisner shows us the sad state of hopes and dreams and the quiet humor one who thinks life is worth living nevertheless. That is what I like most.

Eisner is telling these stories with the same kind of vividness I can remember from listening to the radio's finest crime series — at the same time looking into the emptiness of my own room with the young man's feeling of knowing-it-all-and-being-the-wisest-man-on-earth. It is a feeling I like to have, reading *The Spirit*, all over again.

Tor Edwin Dahl

Box 97, 9716 Borselv, Norway

11-YEAR OLD DISCOVERS SPIRIT

I had never gotten a copy of *The Spirit*, or any other Kitchen Sink comic before. (Being 11 years old, I don't read underground comics). But my Dad gave me a copy of *The Spirit* No.27 and I loved it, especially the luminescent literatures of M-U-R-D-E-R.

In a comics world full of mutant superheroes and villains, *The Spirit* stands heads and shoulders above the rest.

Scott Hughes

2230 Seminole Drive, Gokemus, Michigan 48864

DOESN'T WANT NEW SPIRIT STORY

I have seen the various cast ideas and heard rumors about a movie based on *The Spirit*. Personally, I'm against it unless it is set in the forties. Similarly, I don't want too see any new *Spirit* stories by Will. An interesting book, but a closed one. Interesting as the 1966 *N.Y. Herald-Tribune* revival was, it was more disturbing than enlightening.

I enjoy the balance of your present editorial mix: pre-war, wartime, straight story, humor story, articles, science fiction, plus other stuff (all interesting). Only "Shop Talk" misses the mark for me. Perhaps that is because I've been privileged to interview many artists and therefore this is old stuff for me.

Howard Leroy Davis, A.I.A.

38 Simpson Avenue, Pitman, New Jersey 08071

TREASURE STORY REAL EISNER

First, let me compliment you on your fine job reprinting *The Spirit*. Will Eisner and his creation deserve all the fame and recognition they get. I really like the wraparound covers, and also enjoy seeing Jules Feiffer's work from time to time.

But now to the complaints. I have to echo Mark Worden's comments on "Life On Another Planet." I feel that the entire project was rushed and turned into wasted time, effort, space, and pages. I was really disappointed, because Eisner is one of my favorite artists. The "Essays on Comic Art" are fine, as long as they do not get too technical and lengthy. I especially liked the Essay in No. 27.

Back to the praise. "Treasure of Avenue 'C'" was well done and beautiful. It looked like real Eisner stuff. I have also enjoyed "The Spirit Checklist."

Tom Schwartz

Route 1, Box 3, Kingfisher, Oklahoma 73750

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